

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3446.

SATURDAY, NOVEMBER 11, 1893.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHÆOLOGICAL ASSOCIATION.

THE FIRST MEETING OF THE SESSION 1893-94 will be held on WEDNESDAY NEXT, November 15, at 52, RACKVILLE STREET, PICCADILLY. Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following papers read—

1. 'The Parish Church of Leeds, Kent,' by the Rev. J. CAYE BROWNE, M.A.
2. 'Merchants' Marks,' by H. SYER CUMING, Esq., V.P., F.S.A. (Scott.)
- W. DE GRAY BIRCH, F.S.A. } Honorary
- E. P. LOFTUS BROCK, F.S.A. } Secretaries

FOLK-LORE SOCIETY.—THE FIRST EVENING

MEETING OF THE SOCIETY will be held at 22, ALBEMARLE STREET, on WEDNESDAY, November 15, at 8 p.m., when Papers will be read on 'Some of the Earliest Existing Races of South India,' by Mr. FRED. FAWCETT; and on 'Some Recent Utterances of Prof. Newell and Mr. Jacobs,' by Mr. A. NUTT. Short Papers, or Notes, by Mr. W. A. GRIFFITH, Mr. G. H. KINAHAN, and Mrs. MURRAY AINSLEY will also be read. F. A. MILNE, Secretary.

11, Old-square, Lincoln's Inn, November 7, 1893.

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THURSDAY, November 16, at 8.30 p.m.—The following Paper will be read: 'The Shooting of Lord and Lady of the Surrender of Colchester 1599,' by J. HORACE BOUND, M.A.

31, Hanover-square, W.

THE SCOTTISH TEXT SOCIETY.

THE ANNUAL MEETING OF THE SCOTTISH TEXT SOCIETY will be held in HOWELL'S ROOMS, GEORGE STREET, EDINBURGH, on THURSDAY, 16th inst., at 4.30 p.m.

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EITHER "Mary Stuart was a saint," or else "Mary Stuart was a Jezebel." There is no third alternative, for a third alternative is impossible according to grammatical purists, and according, with rare exceptions, to writers on Mary Stuart. Mr. Skelton belongs to the hagiological faction; M. Philippson is one of the exceptions.

Their two works are both important ones—important, however, on widely divergent grounds. Vast as has been the Marian literature, it may be safely affirmed that for splendour of illustrations and of typography Mr. Skelton's volume stands unsurpassed and unrivalled by any of its innumerable predecessors. The thirty portraits here brought together are, as a whole, of inestimable worth to the student of history. The exquisite facsimile of Janet's famous miniature of Mary is a treasure in itself; and the portraits of James V. and Mary of Guise, of Moray, Morton, and Catherine de Médicis, are only less valuable. With some of the others we are scarcely so well satisfied; the selection might have been better. Edward VI., Charles IX., and Henry III. might perhaps have made way for Chastelard, Buchanan, Bess of Hardwick, and Shrewsbury, who had much more to do with Queen Mary; the Calder House portrait of Knox is now almost universally discredited; Mr. Skelton himself has cast doubt on the portrait of Maitland of Lethington; and for the portrait of Darnley, "from an engraving in the British Museum," we should greatly have preferred any one of the half-dozen portraits in the Stuart Exhibition—for the "Execution of Mary, from an engraving in the Bibliothèque Nationale," the Blairs portrait itself. For engravings should only have been used where originals were not to hand. Much the same may be said of certain of the views. Bothwell Castle gave title to Bothwell; otherwise he had no connexion whatever with the place. For it and for Orleans we would

have suggested Inchmahome, Dunbar, Lochleven, or Hermitage Castle. And on one point we are positive: that there should have been some account given, however brief, of the pictures. Thus of Janet's miniature we should have been informed that Vanderdoort describes it in his catalogue of Charles I.'s collection; and of the "Darnley Cenotaph" to whom and to what year it is ascribed, and whom the five figures stand for. Even the curt titles that are given might have easily been improved: "from Slezer's 'Theatrum Scotiae'" would have been little longer, and ten times more satisfactory, than "from an old print." It is not too late even yet to remedy this omission; a fly-leaf might be issued to subscribers to be bound up with this sumptuous volume. It is fully worthy of the extra trouble.

We pass from the illustrations to the text, which, coming as it does from Mr. Skelton, may not be dismissed as mere letterpress. For twenty years Mr. Skelton has been known as a prominent Marian; it was reasonable to expect that in this his *magnum opus* he would give the world a final and authoritative statement for the defence. But we cannot accept as such his 'Mary Stuart.' It tries to prove too much, and proves too little; it ignores not only the weaknesses, but also often the strong points of his case. Take the amazing statement, for instance, that "Mary, according to Knox and Buchanan, was an abandoned creature for exactly six months. She maintained a stainless repute both before and after this period." "Six months!" would cry Knox and Buchanan, if they could now read those words; "say rather forty times six months." For scandal attached to Queen Mary in connexion with the death of her first husband (1560), with Chastelard (1563), with Darnley (April, 1565), with Rizzio (March, 1566), with Bothwell (July, 1566), with George Douglas (1568), and with the Earl of Shrewsbury (1583). There is no good in ignoring the existence of such scandals; on the contrary, it were easy to demonstrate their falsity, and to argue that the men who were capable of such monstrous inventions are unworthy of credence in matters where it is harder to expose them. Take, again, Mr. Skelton's denial that Mary returned to Scotland with a fixed desire to restore Catholicism: what does he make of her letters to the Cardinal of Lorraine and to Pius IV., that are quoted from Labanoff by M. Philippson (vol. ii. pp. 33-41, 203, 213, &c.)? We have room for one extract only, from her letter to the Pope of January 31st, 1563:—

"Il a été toujours dans notre intention d'employer, comme nous l'avons déjà fait, nos efforts, pensées et fatigues et les moyens qu'il a plu à Dieu de nous donner pour ramener dans la bonne voie, après notre retour dans ce royaume, notre pauvre peuple qu'à notre très grand déplaisir nous avons trouvé égaré et enfoncé dans les nouvelles opinions et dans les erreurs, qui," &c.

Mr. Skelton's 'Mary Stuart' would seem to have been taken in hand after vols. i. and ii. of M. Philippson's 'Histoire' had made their appearance; but though Mr. Skelton refers to M. Philippson, it is only to his earlier scattered essays. Has he, one wonders, read the 'Histoire' yet? and if so,

does he retain the same admiration for M. Philippson's "ease and grace and lucidity"? We fancy not, for that 'Histoire' goes a long way to stultify Mr. Skelton's main argument that if the Casket Letters can be shown to be forgeries, Mary Stuart was obviously guiltless of all complicity in Darnley's murder. M. Philippson believes no more than does Mr. Skelton in the genuineness of the Casket Letters; still, he does not believe that Mary was immaculate. There are a host of other circumstances which have to be taken into account, but which Mr. Skelton either slights or wholly passes over. There is the Craigmillar Conference, our knowledge of which is based on the statement of two of Queen Mary's supporters. Admit that nothing more passed there than Mr. Skelton himself allows; was Mary such a dullard as to attach no darker import than divorce to this speech of Maitland of Lethington?—

"Madam, fancy ye not we are here of the principal of your Grace's nobility and council, that shall find the moyen that your Majesty shall be quit of him [Darnley] without prejudice of your son. And albeit that my Lord of Murray here present be little less scrupulous for a Protestant, nor your Grace is for a Papist, I am assured he will look through his fingers thereto, and will behold our doings, saying nothing to [against] the same."

This was in December, 1566, and in the following month Mary permitted Morton and others of Rizzio's assassins—men whom Darnley had basely betrayed—to return to Scotland; Darnley, it seems, was alarmed by this amnesty. Again, it is hard to understand how the fact that some great peril was menacing Darnley should have been known to Mary's half-brother, Lord Robert Stuart, to Archbishop Beaton (then at Marseilles), to the Spanish ambassador in London, and to others, and Mary alone should have had no inkling thereof. It is still harder to conceive that Mary should not have suspected Bothwell of Darnley's murder, or should not at least have known that suspicion attached to him. Not even Mr. Skelton pretends this last; but he does defend Mary from the "calumny" of having taken Bothwell with her to Seton a week after the murder on the plea that she had "left him at Holyrood in charge of the young prince"! Of Darnley's mean obsequies Mr. Skelton wisely says nothing; nothing also of Bothwell's appointment to the governorship of Leith; nothing of the fact that, though Mary at Borthwick was freed of Bothwell's presence, she should yet, in a page's disguise, have fled to rejoin him; and nothing, lastly, of the anguished parting at Carberry. These points—and there are many others—demand explanation; Mr. Skelton explains it all by "a temporary collapse of will.... The manifold vivacities of a strangely interesting character had been petrified into stony immobility." There is a sonority about that which might well appeal to the British juryman; still, there does not seem to us much stony immobility in the saying ascribed to Queen Mary by the "chivalrous" Kirkcaldy (Mr. Skelton's own epithet), that she "cares not to lose France, England, and her own country for him [Bothwell], and will go to the world's end in a white petticoat ere she leaves him."

Mr. Skelton, as is his wont, seldom furnishes an exacter reference than "a brilliant historian" or "an unfriendly writer"; most often he gives no reference at all. This is unfortunate, at least for the reviewer. For Mr. Skelton of course may be right where he seems to us to be wrong, *e.g.*, in such statements as that "when Pinkie Cleuch was fought, and for some years afterwards," there were no traitors in the Scottish camp (*i.e.*, that the "assured lords" from Solway Moss were honest men); that Knox's iconoclastic campaign began at St. Andrews; that "Queen Mary had seen a good deal of Bothwell at one time or another since she was a girl"; that Edinburgh in 1561 had a "great cathedral"; that Bothwell's marriage with Lady Jean Gordon was subsequent to the murder of Rizzio; that "it is possible that after that marriage Mary may have fancied that age had sobered him" (Bothwell then being not yet thirty); that Jedburgh in 1566 was an "obscure Border hamlet"; that Darnley was believed to have died with the pathetic words of the fifty-fifth Psalm on his lips (there must, then, have been reporters in those days); and that a certain "Shaftesbury" was one of Queen Mary's gaolers. Mary may have gardened busily at Inchmahome; for the five months of late autumn and of winter that she spent there may have been exceptionally mild. Her "most impressionable years" may have largely been passed in a "château in Lorraine" (Mr. Skelton does not say what château), "among devout women who stood severely aloof from the follies and frivolities of the Court." This, if correct, shows the worthlessness of the Baron de Ruble's 'Première Jeunesse de Marie Stuart' (1891), from which one might rashly infer that among those devout women were Diane de Poitiers, Lady Fleming, and Catherine de Médicis, and which devotes five pages to fixing Mary's different places of abode during 1550-59: Fontainebleau, Saint-Germain, Blois, &c., but never that nameless château in Lorraine. Rizzio may have been the mere "vain, foolish, ostentatious Italian" that Mr. Skelton says he was; and Bothwell an "unmannerly, unlettered, unscrupulous scamp," a "truculent Borderer," a "blundering Borderer," a "blundering and blustering Borderer." To us he had seemed by no means always to have blundered; and we have seen books stamped with his book-plate that might argue him far from unlettered for a noble of the sixteenth century. Anyhow, Mr. Skelton should have furnished references; and he should also have read Mr. Swinburne's great essay on Queen Mary.

We have left ourselves scant space for M. Philippson; ten times that space would hardly do adequate justice to his merits. His work is lacking in outward adornment, and has little of the inner grace of style. He is often diffuse and occasionally meagre; the Casket Letters are curtly dismissed here in a foot-note, with a reference to "mes Études, citées plus haut." He is much too fond of explaining everything; the explanation of Darnley's return to Scotland is no explanation at all. He is prone to set too high store by contemporary tittle-tattle; there were liars even in the sixteenth century. His initial chapter is a most ill-

advised attempt to compress into sixty pages the first fourteen centuries of Scottish history. It is especial, but the whole work generally, is disfigured by many misstatements, which a little more care would have easily avoided. There is no great plain in Scotland extending from the Cheviots to the Grampians; as neither are there mountains in Caithness. Jedburgh is not in the western, Dumfries in the eastern, Marches; and there was never a "lord Erskine of Dun" or an abbey of Roxburgh. Buchanan was not Queen Mary's tutor in France, nor was John Knox ever professor of philosophy at St. Andrews. M. Philippson is invariably (yet most variably) wrong as to the value of Scots money; and his pages are freely besprinkled with such misprints as "Saint Rothan" (Abbey St. Bathans), "Leight" (Leith), and "Sanchieburn" (Sauchieburn).

Yet in spite of all these defects the work is the most important on the subject that has been published for many a day. It is a marvel of erudition, research, and painstaking; it brings together a mass of fresh documents, English and foreign, not a few of which have a high historic value. There is, for example, the process of divorce between Mary and Bothwell (August 24th, 1575), from the Vatican archives, which sheds a good deal of new light on Darnley's murder, "the incidents of which tragedy are," according to Mr. Skelton, "familiar to every schoolboy." The work is above all an honest attempt to arrive at the truth, so fair in tone, so free from bias, that it is impossible to determine from it whether its author is a Catholic or a Protestant. Admirers of Knox and Buchanan, of Moray and Lethington, of Elizabeth and her ministers, will be loth to accept its conclusions, for them it condemns; neither will it prove acceptable to Mariolaters, for it does not acquit Queen Mary.

It shows her as a woman of high ambitions. One of these was to bring back her kingdom to the faith—a laudable ambition, as we take it; for toleration, though a virtue nowadays, was not a virtue in the sixteenth century. Another aimed at the possession of the English crown, straightway or presently, by fair means or by foul; and Mary saw her chief means towards that end in her projected marriage with Don Carlos. The negotiations extended over more than two years, and then were most reluctantly abandoned. Love cannot have been the mainspring here; and love had not been the mainspring of her marriage to Darnley—she had contemplated that marriage months before she set eyes on him. True, she learned to love the "long lad"; and had he requited her love, had he proved himself half a man, her reign might have been fortunate and glorious. But of all the scoundrels that surrounded Mary, her husband was the vilest and most abject. His open infidelity towards her, his filthy suspicions of her fidelity towards himself, the brutal murder of her trusted secretary, the consequent peril to herself and her unborn babe—that were enough to revolt a tamer spirit than Mary's, in an age less bloody than hers. There never was a woman, let alone a queen, worse used by her husband than was Mary by this young fool. She forgave him at

Jedburgh, when she thought she was on her death-bed, and one knows how he rewarded her forgiveness. So she ended—as we hold, with Mr. Swinburne, M. Philippson, ay, and Archbishop Beaton himself—by consenting to his death, and by rewarding his murderer with her passionate devotion. Is she, therefore, to stand utterly condemned? or may not some measure of that forgiveness be extended towards her that is extended to King David for the far more shameful murder of Uriah? Ah, well! she has found her advocate in Mr. Skelton, and the devil his (a very able one) in M. Philippson.

Medieval Lore: being Classified Gleanings from the Encyclopedia of Bartholomew Anglicus on the Properties of Things. Edited by Robert Steele. With a Preface by William Morris. (Stock.)

BARTHOLOMEW THE ENGLISHMAN, long known as Bartholomew Glanville and claimed as a writer of the fourteenth century, has been the subject of learned investigation by M. Paul Meyer and Miss Toulmin Smith; and it is now proved that he was not a Glanville at all and that he belonged to a century earlier. His book 'De Proprietatibus Rerum' is fixed almost with certainty to the years between 1248 and 1260 or 1267. It is, perhaps, the first work of definite popularization which we owe to the Franciscan friars, and it at once enjoyed a wide circulation and was translated into various languages. The English version was made by John of Trevisa, the disciple of Wycliffe, in 1397, and it passed current with the freedom customary in the case of books in general demand: every copyist felt at liberty to select or abridge as he pleased, and after the invention of printing three editions appeared in London between 1495 and 1582, in which the same licence was employed. Mr. Steele needs no apology for having adopted a like method in a more sweeping manner. To have printed the whole of the book would have been to close it to most of the readers to whom he specially addresses himself, and there is plenty of room for a volume of selections chosen so as to show the sort of knowledge of natural history and "things in general" which was current in the sixteenth century. It is for this purpose, for its literary interest, that Mr. Steele has printed and modernized his selection from Berthelet's edition of 1535. Speaking of the chapters on animals, he says:—

"The list of similes in Shakespeare explained by our author would fill a volume like this itself. Other writers, again, simply 'lift' the book wholesale. Chester and Du Bartas write page after page of rhyme, all but versified direct from Bartholomew. Jonson and Spenser, Marlowe and Massinger, make ample use of him. Lyly and Drayton owe him a heavy debt. Considerations of space forbid their insertion, but for every extract made here, the editor has collected several passages from first-class authors with a view to illustrating the immense importance of this book to Elizabethan literature."

We may cite one specimen duly pointed out on p. 99. Bartholomew says:—

"The peacock hath an unsteadfast and evil shapen head, as it were the head of a serpent, and with a crest. And he hath a simple pace, and a full neck and areared, and a blue breast, and a tail full of eyes distinguished and high

with wonder fairness, and he hath foulest feet and rivelled. And he wondereth of the fairness of his feathers, and areareth them up as it were a circle about his head, and then he looketh to his feet, and seeth the foulness of his feet, and like as he were ashamed he letteth his feathers fall suddenly, and all the tail downward, as though he took no heed of the fairness of his feathers. And as one saith, he hath the voice of a fiend, head of a serpent, pace of a thief. For he hath an horrible voice."

Mr. Steele puts beside this the following lines from Chester's 'Love's Martyr':—

The proud sun-braving peacocks with his feathers,
Walkes all along, thinking himself a king,
And with his voice prognosticates all weathers,
Although, God knows, but badly he doth sing;

But when he looks down to his base blacke
feete,
He droopes and is ashamed of things unmeet.

The editor has prefixed to each of the sections into which he has broken up and classified his extracts an illustrative introduction, which is interesting and generally to be depended upon. He might, indeed, have added something to his explanations; for instance, to point out that "the gloss," on p. 70, means the *glossa ordinaria* ascribed to Walafrid Strabo, who is, in fact, named, under the form "Strabus," on p. 58; or that "the master of stories," on p. 24, is Peter Comestor. The identifications may, indeed, be discovered in the index of "Sources," but only under the proper names themselves. This index, too, leaves much to be desired in respect of accuracy and completeness. "Strabus" should not have been left uncorrected, nor "Hermes. In Alchemia," unexplained. To say that Boethius's 'Consolation' "was almost unknown in the Middle Age" is an amazing blunder, only equalled by the statement that Remigius of Auxerre, who lived in the ninth century, was "a teacher of Grammar in the University of Paris." But we know by sad experience that nowhere so much as in the history of universities do gross figments—ever so often exploded—flourish and abound in modern works of a popular kind. Mr. Steele's suggestion that Bartholomew may be "the writer who, Bacon says, has perverted the study of philosophy more than any other, and who was still alive then," is quite unwarranted, and destitute of any shred of plausibility.

The book is opened by three pleasant pages of generalization on the Middle Ages by Mr. William Morris; but he might have spared the reproach against "the Whig theory of life," which thought poorly of the Middle Ages, remembering that Hallam, who still represents to the ordinary man the measure and compass of mediæval history, was himself a Whig. It is surely a mistake to connect a school of educated opinion which held universally during a given period with a school of politics which was peculiar to one country. Are the "classical" architects and critics of France in the eighteenth century to be accounted Whigs? Mr. Steele is still less discreet in breaking forth into a pean upon Wat Tyler and John Ball, as though they had anything at all to do with our Bartholomew and his time, and asserting that "they freed themselves from bondage," which is historically disputable on more than one ground.

The Indian Eye on English Life; or, Rambles of a Pilgrim Reformer. By B. M. Malabari. (Constable & Co.)

It is a long time since we have met with so good a book as this account of a visit to London of a Parsee editor and his servant "Crocodile." In parts these rambles suggest a sham book of travels written by an Englishman to amuse himself at the expense of his fellows, and here and there are as amusingly extravagant as Mr. Disraeli's famous skit of this description. But the editor is a real person, and his work is a real work, full of solid criticism under pleasant forms. It begins and ends badly. The last chapter, which is about the Continent, is feeble, and the first chapter is not much better, though it contains a few earnest of the good things to come. Mr. Malabari is no thick-and-thin admirer of our "dreary, dismal fogland," but, on the other hand, he does us full justice. He appears to be a perfectly fair observer, and this adds immensely to the interest and to the charm of his remarks. If in the quotations which we shall give for the entertainment of our readers the note seems a little unfriendly, it is because the disagreeable parts are perhaps on the whole better reading than those which are agreeable; but the volume well deserves to be read through.

Over and over again our author returns to the horror with which he views our eating and drinking, our butchers' shops, and all that depends upon our table system:

"From the way in which Europeans eat their dinner, one would think they were going to starve for a week after. As they eat, so they drink, making a provision against a fast which, however, never comes..... We have mostly Germans for our fellow-passengers. A fine people—rather awkward in movement, but very good-natured. They eat heartily, like the Parsis. When they are not eating, you may find them drinking or smoking."

The next of our European practices that offends our Parsee gentleman is that of naming racehorses "after the most exalted personages of either sex"; but he thinks that as bad as Arab donkey-boys in Port Said, who call their donkeys after the distinguished men and women of England, are "the ladies who acquiesce in such nomenclature." He is pleased with Englishwomen, but indulges in some chaff as to their habit of osculation:—

"How they kiss one another, and offer their children, even their cats and dogs to be kissed by the friends departing! Does this last ceremony show heart-hunger, or is it affectation?"

He dislikes the way in which men and women are jostled together in omnibuses, and the way in which they voluntarily sit together in hansoms; but he defends the practice which excites his prejudice, and then goes on:—

"Less accountable to me, than the sight just mentioned, is the sight of ladies riding out with their grooms. Why not with maids? Surely this is not impossible for England. Maid-servants could be trained to ride and to manage horses as well as man-servants."

Our weather is "an odd mixture of all the weathers the world over," which strikes us as new on a subject on which there is, indeed, little new to be said. Our sun is exactly like the Indian moon:—

"I never saw a whole day in London that could honestly be described as 'fine,' let alone the hyperboles. One may speak of a 'fine' five minutes; a fine half-hour or hour. Nothing beyond that, so far as I could see..... It is a settled point among scientists that with his naked eyes no man can gaze at the noonday sun. I am prepared to confound these learned theorists. On the 1st of August, 1890, about 1 p.m. in the afternoon, I gazed at the London sun from the top of an omnibus standing near Hyde Park Corner. I take my oath on it, that to the best of my knowledge and belief I did gaze at the sun, did stare at him boldly, did, in fact, outstare him and make him retire behind the gathering clouds. This is a historical fact, and I record it, therefore, with all the pomp and circumstance befitting it. I give date, place and hour; which is more than most of our modern scientists do in announcing their discoveries of mares' nests."

The English generally

"seem to be consumed by a mania for novelty; everything new serves to keep up the fever of excitement. To-day they will set up a fetish, anything absurd, fantastic, grotesque, and worship it with breathless enthusiasm. It matters little what the fetish represents to the moral sense of the worshippers. So long as it is something unusual, they will bend the knee of fashion before it. To-morrow there must be a new sensation, to take the place of the old, pulled down with the same eagerness with which it was put up. In a word, the English seem to be as fickle as their weather."

Our costume is as foolish as our eating: "Those so-called elastic braces have made me shorter by at least half an inch." Mr. Malabari naturally objects to the sensationalism of our daily press, and assures us that we shall never be much better than we are until we employ Indian cooks, a suggestion which is not, perhaps, a bad one, for certainly the Indian cooks are on the whole better than our own:—

"It is not only the quantity, but the manner of eating as well, that puzzles and sometimes frightens me. Men and women eat freely at shops, in the street, train, bus, or railway carriage. There is an absence of delicacy and deliberation about the matter, at which the grave Oriental may well lift his eyebrows..... The British are hard drinkers, partly because they are heavy eaters; and they can stand much."

Mr. Malabari is, however, unfair to us when he writes: "The drunkenness that debases, brutalizes, and maddens, seems to be peculiar to the British soil." Had he visited Russia, or parts of Denmark or of Sweden, he would have known that British drunkenness is not on the whole the worst. It is clear to him that our drinking habits are worse than the consumption of opium or of hemp and kindred drugs in the East. "As to our drugs, bhang and opium, their effect is not half so demoralizing as that of European drinks"; and in this he is probably right. He objects to smoking, but more mildly, and suggests that the ladies might put an end to it, but that there is little chance of English ladies doing so, and that the hope of mankind lies in some "American judge granting damages to an aggrieved wife"—a suggestion which shows a certain knowledge of the United States.

On the other hand, Mr. Malabari draws a pretty picture of the English family:—

"The home life of England is practically a sealed book to us. I do not know why this should be so, if we wished it otherwise. At any rate, it may not be too much to attempt

a rough estimate of it from a few glimpses obtained, both in India and in England. The life in a decent English home is a life of equality among all the members. This means openness and mutual confidence. Wife and husband are one at home, however different their creed, political or religious. They love, trust, serve each other as true partners, each contributing his or her share to the common stock of happiness. The children stand in the same position with the parents as the latter stand to each other. There are no secrets, and therefore no suspicion on the one hand or reserve on the other. Mother and daughter live more like sisters; father and son more like two brothers. The parent is as slow to assert his or her authority as the child is to abuse his or her freedom. The education of the heart begins very early, almost while the child is in arms. Then begins the physical education, followed after an interval by education of the mind. And how natural is the system of education! how pleasant the mode of imparting it! It never wearies or cramps the recipient. All this is different from India. The mother must assume her true position before a country can expect to enjoy happiness or honour abroad.

The man, however, who writes this beautiful account of our home life is angry with our unbelief:—

"What makes one despair of the future of society is, that this spirit of negation is believed to be good form. It shows a superior mind to discard faith, to deny hope, to scoff at charity. There *may* be a God; there *may* be an after life. But we know little, and care less. It is the present that we live in, the self that we live for. That much is real, that much is certain. Why trouble about more? If this be your English culture of the nineteenth century, let us remain ignorant in India. I had much rather that India remained superstitious enough to worship her stone-god. That means something of self-sacrifice; it lifts the worshipper out of himself. The worship of self is the worst form of idolatry."

Admitting that his own country is notoriously poor, our author thanks God that she knows not that poverty to which parts of England are accustomed. But he soon turns again from distressing scenes to middle-class life, which possibly interests him more, and again praises the simplicity of natural grace in Englishwomen:—

"Perhaps the most noticeable thing about some of them is the character of their eyes. They are beautiful eyes, looking you full and straight in the face. Used to the languid, downcast look of the Eastern eye, one feels a strange sensation coming over him as he meets the look of an intelligent highborn Englishwoman. This is not at all a look of boldness, but of earnest sympathy and self-confidence."

But of the English generally he thinks that the shape of their ears is defective; and as for our pretension that we are clean, he laughs it to scorn:—

"I defy the ordinary Briton thoroughly to appreciate the value of the teaching—cleanliness is next to godliness. How can he, poor creature? That teaching would take much longer to penetrate his conscience than does the climate of which he is a helpless victim. I speak feelingly, as I myself have had to go without a bath for days, making shift on a miserable wash-tub morning after morning."

The attitude of the Englishman in church is well hit off, probably at Mr. Eyton's, for Mr. Malabari describes the sermon as asking the audience to carry at least a little of the Sunday's teaching into the weekday life:—

"This is what the congregation, the male portion particularly, seem to dislike. Why should the parson meddle with their business, with their every-day dealings with one another? What does he know about business? Is it not enough for the man that they contribute towards the maintenance of himself and his church, and patronize them both once a week with their presence? The men seem to be more eager to leave the house of God than to enter it. Once fairly out of its precincts, the average church-goer lapses into his habit of surly or reckless selfishness.....It makes one wonder at such times if the life and teachings of Christ—Britain's most precious heritage—may not, after all, be thrown away upon a people whose spiritual appreciation is so defective. Are such a people likely to attain to anything like a perfect life, making for peace and righteousness? God knows his own time and his own ways. Who can say but that, perhaps, He has shown his grace first to those whose need of it was the sorest, who would take the longest to profit by the grace vouchsafed?"

The author, though not himself a Christian, has so high a regard for Christianity that he thinks it wholly thrown away upon the English:—

"Such a doctrine, preached as Christ preached it, and lived as it was lived by him in his own person, has no mean prospect in Asia, the birthplace of all religious truths.....What is most perplexing to a stranger is the splitting up of the Church into so many sects, each setting down the other as false or inefficacious. Which is one to believe?"

Our author is, however, so fair that he defends, almost in the very language of the Church Missionary Society, the turning of our propagandist strength abroad even though our work has not been done at home:—

"It would betray strange want of logic and liberality for the Church Universal to confine her efforts to an infinitesimal fraction of our race. Religion, like charity, may begin at home; but it must not end there."

He is as fair towards the Salvation Army as he is towards the Church:—

"When General Booth sent out his first contingent to India I viewed the movement with but partial favour. It appeared to be such an incongruous mixture of the church and the army—a combination which the Prince of Peace would shrink from. Its knee-drill, its shoulder-arms, its march past, came as a sharp and grating contrast to the sacred character of the work it had in view. But, as usual, I kept my prejudice to myself. God works in His own ways. They may be mysterious; they may appear inconsistent. It is not for men to judge..... During my stay in London I have had fresh and, perhaps, fuller opportunities of watching the movement. I see that the instincts of the people here are more in accord with its gunpowdery character. Whether an explosion purifies souls, depends upon the quality of the souls themselves."

But after defending the Army he states the other side:—

"Seriously, now, is all this outburst and uproar called for by the necessities of the case? The Salvation Army is a movement of active dissent. As such it must be allowed a wide margin for roaring and ranting. But after every allowance made, I am bound to say that the sights and sounds I encounter this evening strike me dumb. There is a practice amongst some of the Orientals of disembowelling the dead, in order to speed their souls on their way to heaven. The Salvationists seem to try the experiment on the living."

He goes to the Army festival at the Crystal Palace, and one of the best descriptive passages in the work gives the conversation of a cheap-jack outside the gates and of a Salvationist crowd. It is admirably observed. The Salvationists will have nothing to say to the cheap-jack as they go in, and he has to wait for them till they come out, and Mr. Kipling himself has never done anything better than the narrative of the second attack, which begins by telling them that they are now lighter in their purses: "Right. Help the Salvationists; your souls has a first claim. But here's things for the little ones at 'ome."

The pictures of the London streets are excellent:—

"I am prepared to exchange any three officiating priests in India for one London policeman. Bobby on horseback is not much after my heart, however. Not that he can't ride; but he makes such a droll figure as he stiffens himself up in his unequestrian uniform."

Mr. Malabari dislikes the hurry of our travelling, and prefers his own national system:—

"No, sir, for really enjoyable travelling, give me back my bullock cart, starting at 3 A.M., halting at 9 A.M. for rest to man and beast, resuming the journey for another five hours—the traveller chatting, laughing, singing with the driver, in all of which the bullocks sometimes seem to take an intelligent part. That is life sober, to the drunken existence of your railway traveller."

The Ghost World. By T. F. Thiselton Dyer. (Ward & Downey.)

MR. THISELTON DYER is not to be congratulated on having given this volume a name that may cause persons, on taking view of the counter of their bookseller, to think it a mere collection of idle tales about ghosts; but he may be cordially commended for having produced with much labour and discretion a handy compilation, which would have been more fitly named 'Folk-lore about Ghosts and Apparitions.' There are compilers who work to good purpose, and compilers who are bootless bookmakers. Mr. Dyer is one of the useful members of the fraternity. From familiar sources, and also from books and magazines that are not always to be found in fairly comprehensive libraries, he has gathered a number of facts and fancies touching the beliefs in ghostly agencies that still affect untutored minds, or in former time prevailed in the different regions and races of the earth; and he has classified his gleanings in thirty-one pleasantly written chapters.

The loiterer at a bookstall, who dips into a copy of the author's performance in order to "taste" the volume before buying it, will get a fair notion of Mr. Dyer's method and ability by glancing at the chapters on "Phantom Music" and "Phantom Sounds." In the earlier of the two chapters he says:

"Most countries have their stories and traditions of mysterious music which, in many cases, has been associated with certain supernatural properties.....It was a popular belief in years gone by, that it was dangerous to listen long to the weirdly fascinating influence of phantom music, or, as it is sometimes called, 'diabolic music,' as it was employed by evil-disposed spirits for the purpose of accomplishing some wicked design."

Mr. Dyer seldom stays the course of his record of spiritualistic marvels to account for the phenomena which he offers to the reader's consideration; but in subsequent editions of his book he may do well to observe, in explanation of the popular belief in phantom music, that in certain states of nervous derangement, resulting from unusual physical weakness or indulgence in narcotics, persons in no degree disposed to entertain superstitious fancies sometimes conceive themselves to be delighted by music that is wholly referable to subjective disturbance. In the weakness of incipient convalescence from extreme illness, people are prone to imagine themselves to be listening to choral melodies, that on inquiry are found to proceed from no cause external to themselves. It is not rare for a patient who has been rescued from drowning to be affected in a similar manner during his return from insensibility to consciousness.

In his gossip about ghostly bell-music Mr. Dyer speaks of the church bells that are still believed by the peasants of Tunstall, co. Norfolk, to be rung from time to time by "the spirits," at the bottom of the Hell Hole into which Satan carried the bells years syne. "Similarly, at Fishery Brow, near Lonsdale," says the author, "there is a sort of hollow where, as the legend runs, a church, parson, and congregation were swallowed up. On a Sunday morning the bells may be heard ringing a phantom peal by any one who puts his ear to the ground." But the writer, who tells so much of church bells rung by bogies above or under ground, is silent about the house bells which Major Moor, of Great Bealings, co. Suffolk, the father-in-law of the late Lord Hatherley, made famous by a little book which has been sold to collectors for as many sovereigns as the shillings that were originally asked for it, at a bazaar for the cost of building a second church at Woodbridge. Should Mr. Dyer in amended editions of the present volume speak of the Bealings bells, he may observe on good authority that whilst the earliest of the ringings, which caused Major Moor so much amazement and perplexity, resulted from disrepair of bell-wires and their passages, most of the later ringings were occasioned by the mischievous contrivance of some young men, who amused themselves at the major's expense. It is needless to say that the exemplary compiler has been at pains to provide his book with a sufficient index.

NEW NOVELS.

A Gray Eye or So. By Frank Frankfort Moore. 3 vols. (Hutchinson & Co.)

'A GRAY EYE OR SO' has a story, a plot even, but to Mr. Frankfort Moore's admirers we need not say that not by such things does his work stand or fall. Few would mind if there were no story at all, or next to none. It is his particular method of writing that tells, the clever sayings he puts into the mouths of his men and women that make 'A Gray Eye' what it is—one of the most amusing and taking of contemporary modern novels. So very modern is it, so much—as milliners say—in the fashion of the hour, that it were well to

give it a speedy reading before it has a chance to drop the least bit out of date, and to reveal a something slightly ephemeral in quality. In choosing the present moment for his sketch, Mr. Moore chooses well. Is it not a moment fraught with intense anxiety for society folk? Skirt dancing has lost much of its prestige; the costermonger no longer poses as the only idol of the drawing-room, as he did a month or two ago. The desire of the "classes" is already for some new thing; "What next?" is asked with breathless expectation. Thereupon Mr. Moore steps in. His outlook on the political horizon is also funny. The book is packed with vivacious clevernesses of speech, sparkle of wit, and shrewdness of observation. It overflows with good things—things that real talkers might almost have said, only, alas! they do not very often. There are, besides, passages that have charm, real charm, in spite of the very whimsical and biting irony that crops up here and there. Innisfail Castle and its house party, with their hunger for amusement in some form or other, and the good priest's provision for that craving, produce some capital Irish scenes. The fascinating comedy and the people who play their more or less pleasing parts are fresh enough, and yet there are many turns of thought and expression, and even people, to recall Mr. Moore's former sketches. The talk is kept almost constantly on brilliant lines. It is light often to flippancy, but rarely less than masterly, and it shows a very intimate acquaintance with certain phases of human nature. The epigrammatic utterances are now and again beyond praise—so much so that we prefer not to quote any. What seems to be Mr. Moore's favourite type of young woman is given in the heroine Beatrice Avon. In some ways she is a reminiscence of the girl in 'I Forbid the Banns,' while the astute Edmund also reminds one of a predecessor.

Dr. Grey's Patient. By Mrs. G. S. Reaney. 3 vols. (Bliss, Sands & Foster.)

'DR. GREY'S PATIENT' is a well-intentioned record of devotion to duty under trying circumstances; when this is said the best seems to have been granted. If the description is inadequate, we regret it. A few "facts" have been unskillfully added to a good deal of perfectly justifiable, if highly coloured fiction. Crudity and ignorance of the world and of artistic methods are unlimited quantities, and sundry other qualities are very limited indeed. The terrible trials heaped on the head of the beautiful and once proud "Glory McDonald," a "converted" and esteemed hospital nurse at a very early age, strike one with a sense of mild incredulity. "Does it not sound to you fiendish?" asks a repentant lady, exposing a part of the somewhat complicated plot. "To see," exclaims the same lady later, referring to a nephew's decline, "the light of my life sinking on our home horizon." Says the glorious heroine to the blameless hero Marmaduke (and it sounds like the beginning of a conundrum), "My poor mother's betrayer was your mother's second husband." A link between the couple, beyond the favourite mock marriage of average fiction, is the possession of an

inebriate relative apiece. "A mother's hair [Glory's mother's hair] had gone white," and she had "taken to habits so contrary to the refined thought of a true lady, just to forget her sorrow." She bribes the servants and makes "tools of her children"—not gardening tools, though she "takes to gardening" in an interval of reformation. But it was not to be: the drunkard's bed, always an easy prey to accident, takes fire with melancholy rapidity. There are lots of bad people, good people, and a few average people. Once "it was all too evident that Marmaduke's stepfather was under the influence of drink, and ready to assume a bantering tone with his son." To a hardened request for a glass of wine the worthy Marmaduke very properly replies, "I keep none in the house, and am not likely to send round for any." (The italics are ours.) Then "he rang the bell and ordered some refreshments, which were to include milk and soda-water," at which point we will leave them.

An Ancient Ancestor: a Tale of Three Weeks. By Charles E. Hall. 3 vols. (Skeffington & Son.)

THE author of 'An Ancient Ancestor' ingenuously tells us in his preface how an eminent firm of publishers assured him that "the idea" of his story was extravagant. "If truth be extravagant," he indignantly adds, "then I am extravagant"—which apparently means that the idea of his story is true. 'An Ancient Ancestor,' the outcome of a holiday in Arran, introduces us to the lineal descendants of Ossian the bard, and records how the tomb at Clachaig was rifled of gold and precious stones by a gang of pirates, and of two boxes containing "the long-lost Gaelic manuscripts of Ossian's poems." This is the main idea of the story, and most people will be inclined to agree with the eminent firm of publishers in regarding it as extravagant. Mr. Hall trusts that he may have done something to revive interest in the old controversy over the Ossianic poems; but he must admit that it is a little audacious, as well as futile, to attempt this doubtful service to literature by heaping up his cairn of fictitious incidents on the basis of a summer trip to Arran, and the gleaning of local gossip about one of an indefinite number of Scottish "tombs of Ossian." Nor does he assist the illusion of his story by "disclosing to view the Greek monogram, and the following inscription: Ossian hic jacet in hoc congeries lapidum"—in all the dignity of unspaced capitals.

What Necessity Knows. By L. Dougall. 3 vols. (Longmans & Co.)

MISS DOUGALL has plenty of good material, and she handles it in workmanlike fashion. The result is a story the reverse of commonplace; the fault, if any, lies in the absence of a sufficiently distinct and determined centre point. Of the girl Eliza Cameron there is too much or too little; we think there is too little, for she seems to be in reality the main interest, and, being so, a little more elucidation and explicitness had not been amiss in dealing with her original personality. The well-born English family of Rexford, obliged to "rough it" in a

Canadian township, is attractively drawn, especially the eldest sister Sophia. An entertaining pair of little girls are known as Red and Blue, being so alike and so inseparable as to be provided with distinguishing colours. Though often pushed into the background, it is Eliza Cameron, the disagreeable, disquieting daughter of a Canadian settler, who interests us even more than the "Principal" and some others. From the first she arrests attention, and continues to perplex and mystify; not at the end, even, is it easy to say what she is, still more what she will be—except that she is an out-of-the-way being, capable of springing surprises on the reader and on those related to her. The picture of the white-robed band of "Adventists" who, on a wild night, ascend "the mountain," full of repressed excitement and expectation, shows a command of curious mental phenomena and considerable power of expression. There are descriptions of nature, too, and effects and incidents of various kinds that show discrimination or humorous feeling. Besides its picturesqueness, 'What Necessity Knows' has deep spiritual insight and significance.

The Personal History of Jim Duncan. By John Pennington Marsden. 3 vols. (Kegan Paul & Co.)

NEVER was there a novel that more admirably justified its alternative title—"A Chronicle of Small Beer"—than the really remarkable achievement of Mr. Marsden. Written throughout in autobiographical form, 'The Personal History of Jim Duncan' conscientiously sets forth the life from childhood to middle age of the perfectly commonplace man, whose incompetence is only equalled by his sublime complacency. Jim Duncan is never weary of expatiating on his blameless character, his literary tastes, his gifts and endowments, physical and mental. He is "a thoughtful and reliable man," and he wins the heart of a lady whom he beautifully describes as "a queen among women, a peer among men." On meeting her at a ball, it occurs to him that as she was unattended it would be a "brilliant idea" to see her home. Further on we read, "Holding my loved one in my arms, she distinctly told me that my manly and patient waiting had won the day." They are married, and start on their honeymoon "arrayed in unexceptional costumes." Numerous children are born to them: "our nursery was fully tenanted with as sweet a little set of lodgers as one could see in a day's walk." The book is simply packed full of unconscious humour. Thus, when Jim Duncan fails, he mentions that his creditors were so many that a large hall had to be hired to accommodate them at the meeting. The same creditors, we may add, display a "friendly animus" towards him. He spends a long time in a debtors' prison in New York, and on emerging finds that Fanny has lost faith in him. But even in despair his vanity never deserts him. To eke out a livelihood he takes to journalism, and remarks, "There must have been some inspiration in what I wrote, for I saw some of my writings afterwards in print, and they fascinated even me who wrote them." That

"even" is delightful. Finally, on the nineteenth anniversary of his wedding day, he takes to writing poetry. He "licks his verses into shape," has them printed on a card, and sends them to Fanny. We cannot refrain from quoting the first quatrain:—

Just nineteen years ago, my dear,
We set out in the race,
Where memory keeps the record,
And love has set the pace.

It is needless to remark that this touching appeal brings the fickle Fanny to her right mind. Jim Duncan "has now regularly taken up the occupation of letters and has become a writer of books." As an incentive to unintended laughter his autobiography can be cordially recommended. But, on the whole, we think that Jim is right when he says (vol. ii. p. 117) of the reader who has followed him so far, that he "certainly deserves well of my gratitude and consideration."

To His Own Master. By Alan St. Aubyn. 3 vols. (Chatto & Windus.)

'TO HIS OWN MASTER' is a novel of the country parish, the Girton girl, and the East-End. Estimated by the motives actuating its characters, it is a tale of weakness leading to self-indulgence and ruin, and of weakness conquered by self-sacrifice and leading to penury. There is not a strong person in the book, and the men and women who begin well end indifferently, whilst those who begin most weakly end best. The hero, who could not get testimonials from his college, and who is taken on trust by the rector of Thorpe Regis, allows a sham baroness to pet him and flirt with him, to the scandal of the parish, yet in less than a year he is a marvel of saintly self-devotion. The Girton girl, who has given up a certain First in order to tend a drunken father and a forlorn mother, is drawn with a halo round her head for two volumes and a half, is successfully wooed by the curate, and vows to trust him through all misconceptions; but in the most commonplace fashion she accepts the freedom which he offers her from his exile in the East-End, and consoles herself quickly and easily. So it is with other characters; Mr. St. Aubyn has not welded them sufficiently in the making. The curate certainly ought to have married the Girton girl. His stupidity and her unexpected want of grit will annoy the reader of what is undoubtedly a readable and entertaining novel. The character of the rector's wife, the remorse of the drunken father, and sundry passages in the career of the unfortunate curate, are described with remarkable tenderness and simplicity.

Marion Darche. By F. Marion Crawford. 2 vols. (Macmillan & Co.)

THERE are few if any novelists before the public at once so prolific and so uniformly readable as Mr. Marion Crawford. 'Marion Darche' is not one of his best achievements, but it is so good that, had it been published anonymously, it would certainly have attracted favourable attention by its distinction of style and charm of portraiture. It is pleasant at a time when so much of the best fiction is tainted by a brilliant caddishness to find in Mr. Crawford a writer who prefers to dwell on chivalrous and even

quixotic traits, and, what is more, has the skill to illustrate those traits in a convincing manner. In his latest venture Mr. Crawford deserts his beloved Italy for the nonce and harks back to New York. Whether 'Marion Darche' be a faithful picture of a certain "set" in New York or not we are not prepared to say. It cannot be pronounced racy of the soil, as there is hardly a single Americanism in the whole book. To most readers it will be enough that the characters are thoroughly interesting, the dialogue easy, and the situations effective. Although serious in the main, 'Marion Darche' is not lacking in amusing episodes, and an agreeable contrast to the grave yet gentle heroine is furnished by Dolly Maylands, a charming specimen of the American girl, who thoroughly bears out her description as "fresh yet thoughtful, with a dash of the devil, but of a perfectly innocent devil." There is also a highly original villain, with so ascetic a temperament that he never swore even when he was alone; and the minor characters, down to the intrusive reporter and Stubbs, the long-suffering butler, are well drawn. In fine, readers in search of a good novel may be recommended to lose no time in making the acquaintance of Marion Darche, her devoted friends, and her one enemy.

Bianca. By Mrs. Bagot Harte. 2 vols. (Fisher Unwin.)

'BIANCA' bears marks of being a first novel, but not a first novel of a particularly promising order. The writing is poor, the story weak, and there seems no reason at all why it should have been written—or at least published. From beginning to end there is nothing to inspire any interest or liking, and yet it is all so tame and wooden as to be incapable of stirring any active feeling of dislike either.

Milliara: an Australian Romance. By Noel Hope. 2 vols. (Fisher Unwin.)

WE have often had to remark that the incidents of novels, the scenes of which are laid in Australia, might just as well have occurred in England. This does not hold good with regard to 'Milliara.' Scenery, pursuits, amusements, are alike characteristic and true to nature. The writer evidently describes the north-west of Victoria and several individual stations in it. The story itself is pretty and moral, and the decalogue is not outraged. In most Australian novels the author introduces blacks and bushrangers to produce sensational scenes. In this they are caused by the more natural intervention of a tiger snake.

A Third Person. By B. M. Croker. 2 vols. (White & Co.)

'A THIRD PERSON' is a bright, clever, and amusing story, very thin as to plot, but carrying the reader along through a natural narrative of love, gossip, feminine spite, and masculine irresponsibility. Miss Croker likes to think and write of simple men, Indian officers for choice, who have their destinies manipulated for them by designing women, and who are never happy until some less designing woman binds her selected hero hand and foot before the

altar, and makes herself answerable for him to the end of her days. That is quite a working theory of life and love, and it becomes all the more plausible when the most important crises of a man's existence are made to turn upon his knocking at No. 13 instead of No. 15, and upon his *billet doux* being poked down by an envious knitting-needle from the petals to the stalks of a bouquet. A story on these lines may be as light as the froth of sea-foam; but there are times when one asks for nothing better to look at than froth with the sunshine in it.

A Romance of Lincoln's Inn. By Sarah Doudney. 2 vols. (Hutchinson & Co.)

ALL members of the Honourable Society should be grateful for the skill with which the author has given their sombre precincts a touch of romantic interest. The process by which Mayne Comberford is driven to bring forth the best that is in him is a hard one, the harder because she in whom he finds himself the loser of an ideal is really, in her measure and according to her lights, a charming girl. Underlying the fickleness which makes her half-consciously adopt the worse path and the lower affection is revealed the excuse of a love of external beauty, of light and warmth, and of changes of place and season which is the dowry inherited with her Romany blood, and which makes the jealous persistence of her lover, high-minded and devoted though he is, repugnant to her so far as it is intelligible.

The Hermit of Muckcross. By Denys Wray. (Sonnenschein & Co.)

To "Denys Wray" belongs the credit of having conceived one entirely new and exceedingly gruesome situation. To the best of our belief the crematorium has not yet formed part of the stock-in-trade of the sensational novelist, and the author of 'The Hermit of Muckcross' has made the most of this opportunity. For the rest, the story is dreary and unattractive; the extraordinary act of quixotry attributed to the hero puts him beyond the pale of human sympathy even more than the act of vengeance which none but the most credulous of readers will believe possible in so insignificant and self-effacing a personage. The story is told in a most scrappy and detached fashion; but there is certainly some power in the handling of the sensational catastrophe.

A Latter-Day Romance. By Mrs. Murray Hickson. "The Modern Library." (Bliss, Sands & Foster.)

YET another story-book series, "The Modern Library"; of the making of them there is apparently no end. The publishers are to be congratulated on the sober dress which they have chosen for their new venture; its binding, size, paper, and all other adjuncts are charming. The contents alone leave something to be desired. The story is a melancholy and unwholesome little tract, the object of which is apparently to point out that young persons of either sex, but more especially of the female one, should not be brought up on the curious principle that

pure and simple egotism is the only law of life. Such ideas, fortunately for humanity at large, are not common, or, at any rate, are not usually formulated and applied in the very thorough manner displayed by the Vane family. The writer uses high-sounding names for the extremely crude and superficial views expressed by Lilian Dalston's relations and practised by herself. If Horace Vane and the other talkers knew anything about philosophic pessimism, they did not show it in their conversation: it is usually supposed to mean something more than blatant selfishness in daily life. The best thing in the book is the sketch of the worthy, commonplace young man who is cursed with Lilian for a wife and with blindness as a secondary affliction. His sufferings under both tribulations are vivid enough.

A Prison Princess. By Major Arthur Griffiths. (Cassell & Co.)

THIS story is based upon a legend that used to be current in Millbank Prison of a treasure supposed to have been secreted there by a former prisoner. The account of the discovery and disposal of the hidden jewels is ingenious, and the glimpse into the working of a female convict prison is interesting; but the unhappy ending is a trifle disappointing, as the reader rather resents being defrauded of the wedding-bells that the melodramatic character of the incidents seems to demand. The fact is that the author does not seem to have quite made up his mind whether the heroine was merely an intriguing adventuress or the victim of a villainous husband, so he gets out of his difficulty by making her end her days as a widowed lunatic, saved from her husband, but unable to marry the man she loves. Still, the characters should not be too closely looked into, as the book will be chiefly read for the incidents, which are exciting.

Mademoiselle Miss, and other Stories. By Henry Harland. (Heinemann.)

ALL these stories have rather a second-hand air about them, recalling, perhaps, chiefly Mr. Henry James at his thinnest. The best story is 'The Prodigal Father,' which relates with some humour the agonies endured by an American father, long resident in Europe, during a visit from his grown-up son, who had been educated in the States. The son has come over with a note-book, intent on studying "The Social Question," while the father's conversation consists of paradoxes which Mr. Oscar Wilde would possibly not disown. The first two tales deal with the hackneyed subject of life in the Quartier Latin and that very dull person the Parisian *cocotte*, whom Mr. Harland does not manage to invest with any fresh interest. The pathos of 'A Sleeveless Errand' is rather forced, but the extravaganzas called 'A Light Sovereign' is fairly diverting. The annoying thing about the book is that Mr. Harland is evidently capable of better things; he writes brightly, and can tell his stories well as far as they go; the mischief is that his material in this book is so thin. When he has a good story to tell, it will be worth reading.

FAIRY TALES.

Scottish Fairy and Folk Tales. Selected by Sir George Douglas. (Scott.)—Never, unless every story should be reduced to the attenuated condition in which Miss Roalfe Cox published her valuable collection of Cinderella variants, and unless every other version of the said stories should be destroyed, need Sir George Douglas fear that the old fairy tales and legends will "have entirely ceased to charm." His uneasiness seems to be mainly caused by the folk-lorists, who turn people's favourite hero into a solar myth, and make them "realize that the bugbear of their baby years—their own particular bugbear—is common also to the aborigines of Polynesia." Let Sir George Douglas take comfort; the sun of the solar myth has set, and the bugbear of his and his friends' babyhood will be as fearful a joy to their children as ever it was to themselves, while, so far from fairy and folk tales losing their charm, we are quite sure that this collection will give great pleasure to many readers. Only a few days ago we reviewed a very good collection of English fairy tales, in which, however, more than one Scotch story appeared. Some of these find a more appropriate place in Sir George Douglas's book. There are no English stories in his collection, but we do not feel so certain that there are no Norwegian ones.

The Little Mermaid, and other Stories. By H. C. Andersen. Translated by R. Nisbet Bain. (Lawrence & Bullen.)—Few authors have been so frequently translated as Andersen, and few require more careful and delicate handling, and this has not often fallen to his lot. When inanimate objects like tops and balls and hearth-brushes begin to talk, they talk wittily and very much to the point, and, as a matter of course, the exact equivalent for the words used by them must always be found, or that point will be blunted, to say the least. Andersen never used more words than were absolutely necessary to express what he wished, but his translators have often thought that they could amplify with advantage. Every one, however, knows that "traduttori" are "traditori." This is a reproach which Mr. Bain entirely escapes—he never amplifies, and his translation is remarkably good and faithful. Sometimes, however, he is just a little careless. We were prepared for this when we read "the Improvisatore" in the preface. This preface gives a good sketch of Andersen's life and life's work.

Fairy Tales. By Hans Christian Andersen. (Arnold.)—Again this title has to be written; again we have a collection of the delightful stories which Andersen himself regarded only as "a juggler's sleight of hand with Fancy's golden balls." Golden they certainly are; but much as we always enjoy them, it was with a certain regret that we saw the title-page, for, in face of Mr. Nisbet Bain's excellent translation, there did not seem to be much need of another. We soon found, however, that this is not a new one, but a reproduction of the good and careful translation made by Madame de Chatelain in 1852, and, what is still more important to readers, young and old, that the stories are, with the exception of five, quite different from those chosen by Mr. Bain. The cause of this book is a desire on the part of the publisher to supply Andersen's fairy tales with illustrations that are more worthy of them. In some respects he has, we think, succeeded; many of the illustrations are very graceful, and show poetical feeling.

My Book of Fairy Tales. (Arnold.)—My Fairy Tales' differ in no way from every one else's fairy tales, except that the stories are not so well told as in some other books. There is not a story in this book that is not already in the possession of every child who cares for reading and receives occasional presents. The illustrations are ugly and poor.

Brother Mike, an Old Suffolk Fairy Tale, by Lois A. Fison (Jarrold), should be welcome to folk-lorists, dialect students, and the much larger world of children. Miss Fison it was, and her sister Mrs. Thomas, to whom their old nurse told this tale and 'Cap o' Rushes' and the Suffolk version of 'Rumpelstiltskin'—stories wholly without an equal in English folk-lore. 'Brother Mike' appeared years ago in *Aunt Judy's Magazine*, and the other two in the 'Suffolk Notes and Queries' columns of the *Ipswich Journal*, from which Mr. Jacobs incorporated them in the first of his popular series. He did not, however, give them in their true Suffolk form, and they suffered accordingly; so we are glad to have 'Brother Mike' here, and to observe that the others are to follow. The fifteen illustrations are not, on the whole, quite worthy of the text.

Drolls from Shadowland. By J. H. Pearce. (Lawrence & Bullen).—A collection of stories of which the heroes are given to seeking fields of amaranth, or longing to be the tree under which they are lying, or to understand and speak like the birds which fly above them, or to find a fair but quite impossible "She" who is "far off, and a phantom on the hills," must be good indeed to escape being thrown aside almost at once. This is, in many respects, a very good little book. Some of the stories show real imaginative power, and they are told with an earnestness that rivets the attention; others, however, seem to miss their point, and drift away too much into "Shadowland." 'An Unexpected Journey' is good; so is 'The Man who Desired to be a Tree,' and perhaps best of all is 'The Man who Had Seen.'

BIBLIOGRAPHICAL LITERATURE.

The Martilogie in Englysshe after the Use of the Chirche of Salisbury, and as it is reade in Syon, with Addicyns, which was printed by Wynkyn de Worde in 1526, exists only in some seven copies, perfect and imperfect, and therefore well deserved to be reprinted as a rare liturgical work by the Henry Bradshaw Society. Substantially it is the Martyrology read daily in choir after Prime, and, so far, it has a distinct value as an old church service book; while its calendar of saints invites comparison with other ancient catalogues, or the revised Roman martyrology now in use. But the "Addicyns" compiled from various sources by the humble and industrious, if not very learned Richard Whytford—"the olde wretched brother of Syon"—if less authentic in a liturgical point of view, have a wider literary interest. They delightfully illustrate, both in matter and style, the traditions and ideas prevalent within the cloister, though not proclaimed in the choir. Take, as a specimen, the commemorations of a single day, August 1st. We have, first, the feast of Solomon and the story of his penance: how he had himself drawn through the streets of Jerusalem as a thief; how, sitting in judgment in the Temple, he first solemnly deposed himself, and then, taking seven rods, "beat himself naked till they were spent," and much besides. There follow the feast of "Saynt Jesus syrake," who was "ruler of the people born in Jerusalem"; that of St. Just, "who after he was headed his tongue spake"; and, in England, St. Hugh, the child of Lincoln, with the well-known legend of his crucifixion by the Jews. On the same day we have, in England also, the feast of St. Kenede, "that was lame born, and therefore he was cast in to a river, which river carried him in to the sea, and the sea cast him upon a rock in to an Islande, where he was fed and brought up by an angel.....in the time of St. David"; and finally, we have the feast of "St. Josaphat, the king's son of Inde, whose legend is of great length and full of notable miracles," and whom modern critics insist upon identifying with no less a personage than the great Buddha himself. The volume is excel-

lently edited by Mr. F. Procter and Mr. E. S. Dewick, and is provided with a careful introduction, notes, and all needful indices, including a glossary of obsolete and unusual words. The book would, however, be read with greater comfort if there had been no attempt to reproduce certain forms of abbreviation. They hardly make the reprint look more like the original.

Piccadilly Bookmen: Memorials of the House of Hatchard. By A. L. Humphreys. (Hatchards).—This is a pleasant volume of gossip, mainly concerned with the career of John Hatchard, who, after serving his apprenticeship with a bookseller in Westminster named Ginger, and being an assistant to "Honest Tom Payne," of Mews Gate, celebrated in Mathias's 'Pursuits of Literature,' started in business in a shop in Piccadilly in 1797, immediately to the east of the Egyptian Hall. He prospered, being patronized at the outset by Queen Charlotte and the Archbishop of Canterbury, Canning, and Dr. Keate, and presently joined publishing to bookselling. In those days, when clubs were not and the booksellers' shops formed centres for intercourse, Hatchard had his own little coterie. Sydney Smith, writing in the *Edinburgh* in 1810, described the shop as follows:—

"There is a set of well-dressed prosperous gentlemen who assemble daily at Mr. Hatchard's shop, clean, civil personages well in with the people in power, delighted with every existing institution, and almost with every existing circumstance, and every now and then one of these personages writes a little book, and the rest praise that little book, expecting to be praised in their turn for their own little books, and of these little books thus written by these clean, civil personages, so expecting to be praised, the pamphlet before us appears to be one."

Hatchard was a steady Conservative and a pious man, he dressed like a bishop, and published for Hannah More and the Evangelicals, then in their palmy days; but, curiously enough, his name was afterwards joined with Murray's on the title-page of Mr. Gladstone's first book, 'The State in its Relations with the Church,' yet Mr. Gladstone, although at that time a Tory, was never a Low Churchman. Perhaps Hatchard's printing in the same year Mr. Gladstone's speech on negro apprenticeship had something to do with this. Zachary Macaulay, Wilberforce, and the other opponents of slavery, once involved Hatchard in a libel action, in which he was found guilty. Hatchard published for Crabbe and for Tupper, and, according to Mr. Humphreys, Liston, Charles Kemble, and other actors frequented the shop. So did the Duke of Wellington, who, "when the Library of the Duke's brother was sold at Evans' Auction Rooms in Pall Mall, where now stands the Carlton Club.....sent several open commissions for books which he wished secured. Among these was a shilling pamphlet by A. G. Stapleton, with the late owner's notes in pencil. This was put up at 2s. 6d., and ultimately knocked down for 93s. to Hatchard, the under-bidder being Sir A. Alison. The Duke, though very much astonished at the price such a mere fragment had fetched, yet admired the obedience to his orders."

The Horticultural Society took its rise in a meeting at Hatchard's, and he also seems to have lent his premises to the "Outinian Society," a species of matrimonial agency, which did not last long; but the wonder is how so respectable and cautious a personage ever harboured it. Among his assistants were Fraser, afterwards noted for his magazine, and Tilt. Mr. Humphreys writes intelligently, but he would have added much to the value of his volume by adding a bibliography of the publications of the firm, and a page or two of puff at the close might have been omitted with advantage.

Histoire de la Vulgate pendant les premiers Siècles du Moyen Age. Par Samuel Berger. (Hachette & Co.).—M. Samuel Berger, than whom no one has a better right to speak on the subject, has recently asserted that the history of the Vulgate is still unwritten, and that the edition of the Bible which was "the daily bread of the Western Church for more than a thousand years"

is to this day the worst edited and the least known book in all Latin literature. Much, indeed, has been done for the pre-Hieronymian Bible; something, too, has been done by Roman scholars in the past generation to elucidate the work of the Sixtine and Clementine correctors in the preparation of the present official text; but it is undoubtedly true that the history of the Vulgate from the day when it left St. Jerome's hands to the middle of the sixteenth century is little better than chaos. The neglect may be due in part to the embarrassing multitude of manuscripts, which have daunted scholars in the attempt to master them. But it appears also largely due to the prejudices of both Protestants and Catholics, who, on various grounds, have been unwilling to enter upon the field. The great work of Vercellone, even now unfinished, should have been begun 300 years ago. M. Berger, in the volume before us, a work of amazing industry, has grappled with the most difficult part of the subject in a way in which it has never been approached before. His object is to reduce into something like order the confused mass of early manuscripts. He has been able to trace geographically the movements of certain recensions or types, as the Irish readings southwards, and the Spanish or Visigothic, represented by Theodulf's Bible, northwards, and to note the mingling of the streams in Central France, where all variations seem to meet. He endeavours to recover the recension of Alcuin, and to point out the characteristics of several groups of MSS. emanating from certain well-defined centres. Some 250 important manuscripts, most of which M. Berger has examined himself, are described by him and to some extent classified. His scope is unfortunately limited, both territorially and chronologically. He is naturally concerned chiefly with France, and although he has gone into Ireland and England, he does not seem to have looked north of the Tweed. No notice, for example, is taken of the magnificent Bible of the early years of the twelfth century, in the Advocates' Library—a copy which had been in use for more than three hundred years in the Abbey of Dunfermline. The chronological limitation is more tantalizing, for M. Berger stops at the dawn of the thirteenth century, and the result of recent researches, as M. Berger himself has elsewhere shown, is to make clear what Roger Bacon, alone and in vain, preached to his own generation, that the well-intentioned "Correctoria" of the religious orders and the so-called Paris recension only increased the mischief they were intended to remedy. With more learning than sound criticism the Dominicans made their Bibles conform to the Hebrew and Greek rather than to St. Jerome's text. The Bible of the Paris University, on the other hand, was not the result of any scientific recension, but simply the work of the university librarii and stationers, who, in order to secure uniformity and to please their international customers, amalgamated all sorts of foreign readings and announced a "complete" edition. It is from this university trade edition that the official Vulgate now in use has its origin. M. Berger has estimated that out of 100 unauthentic verses in a standard copy of the Paris Bible of the thirteenth century, 82 were to be found in the Sixtine edition, and 74, or nearly three-fourths, in the edition of Clement. It is, therefore, earnestly to be desired that M. Berger may continue his interesting and fruitful labours until, at least, it can be no longer said by him that the history of the Vulgate is unknown.

Avhandlingar ock Program utgivna vid Svenska ock Finska Akademier ock Skolor under åren 1855–1890. Bibliografi av A. G. S. Josephson. Häfte I. (Upsala, Almqvist & Wiksell).—This publication, the first häfte of which now lies before us, will be a valuable contribution to Swedish bibliography. Briefly,

it will consist of a catalogue of all the academic theses delivered in the Swedish and Finnish universities and colleges, as well as of the theses written or defended by Swedes and Finns abroad, and an epitome of the contents of the "Årskrifter" or annual registers of the universities of Upsala and Lund. The arrangement will be an alphabetical one of authors, provided with a systematic index, and exhaustive bibliographical details are promised, modelled on the system adopted at the Library of Halle. Theses by the same author will be sub-arranged chronologically, and anonymous works (always the bugbears of cataloguers and bibliographers) will come last of all. So far as we can judge from a first number, the publication will be a model of precision and minuteness. The only fault to find is that the notes are written in a sort of phonetic Swedish (invented, we believe, by a Swedish folk-lore society) which is as unnecessary, and therefore as irritating, as the phonetic English occasionally displayed in the notices and leaflets of our own Philological Society.

Katalog over den arnamagneanske Håndskriftsamling. Udgivet af Kommissionen for det arnamagneanske Legat.—Band II. Hefte I. *Samling af Bestemmelser vedkommende det arnamagneanske Legat, &c.* (Copenhagen, Gyldendal.)—It is now 162 years since Prof. Arne Magnusson bequeathed his unique collection of Icelandic MSS. to the library of the University of Copenhagen, where for more than thirty years he had held the chair of Philosophy and Danish Antiquities, being the first Iclander so distinguished. The catalogue of this valuable collection, of which the first part of the second volume now lies before us (vol. i. appeared in 1889), has therefore been issued none too soon, and foreign scholars can now rightly estimate for the first time the importance of the treasures in the custody of the Arnamagnean Foundation Committee. Dr. Kr. Kålund, the editor of the present volume, has spared no pains to make it as bibliographically perfect as the nature of things will allow. It contains 1,047 titles, of which 670 are quartos and the rest octavos, the octavos, however, including the duodecimos and still smaller sizes. Each title is preceded by a brief introductory description, and succeeded by a note detailing its history and origin. Many of these notes are from the hand of Magnusson himself, usually in Icelandic, occasionally in Latin, and very rarely in a mixture of both. The accumulation of Icelandic MSS. was, indeed, the ruling passion of Magnusson's life, and the minute and loving care which he evidently bestowed upon their classification and scheduling becomes infinitely pathetic when we recollect the terrible blow which befell the indefatigable collector when in 1728 all his books, almost all his diplomas, and every scrap of his private notes and memoranda, representing the patient labour of years, were destroyed by fire. "My joy has gone, and no man can give it back to me," he wrote to a friend on this occasion, adding, "this loss has benumbed, as it were, all my faculties." Indeed, he never did recover from the shock, and, despite the assiduous efforts of his fellow scholars, both in and out of Iceland, to supply him with fresh documents, survived it but two years. And certainly the loss to science was enormous. It is estimated that what was saved from the fire, even when supplemented by the generous donations of friends, only amounted to about one-third of the original collection. Even in its reduced shape, however, this collection of Scandinavian, and especially Icelandic, documents is of extraordinary historical interest.

A HANDSOME quarto which has reached us from New South Wales contains an Australasian bibliography. It consists of a *Catalogue of Books in the Free Public Library, Sydney, relating to, or published in, Australasia* (Sydney, Potter). The Free Library is a development of

the Australian Subscription Library, which was taken over by the Government something like a quarter of a century ago, and the catalogue is devoted to the valuable collection, which has been brought together by the foresight of the trustees, of books relating to Australasia, carried down to the centenary of the colony, 1888. Nearly eight thousand books and pamphlets are enumerated, and several of them are now rare, and fetch high prices when copies come into the market. The books and pamphlets are first catalogued under their authors' names, then under the colonies to which they refer. Thirdly, a complete classified subject and title catalogue is supplied, and a general index of subjects. The work of cataloguing has been done by Mr. Walker, the chief librarian, and reflects much credit on him. Occasionally, of course, we differ from his way of cataloguing, especially in regard to putting such titles as "Education" and "Maps" into a list of authors; but this is not a serious matter. Mr. Walker is retiring on a pension after twenty-four years of honourable service; but a large supplement to his catalogue is being prepared by his successor, Mr. Anderson.

OUR LIBRARY TABLE.

WE have received from the Clarendon Press another volume of the series entitled "Rulers of India." This one is a biography of *The Earl of Auckland*, by Capt. L. J. Trotter. It is impossible to study the history of India during Lord Auckland's tenure of office as Governor-General without a feeling of profound pity for the man and regret for his measures; for when his rule commenced the country was fairly prosperous, and after six years he left to his distinguished successor a legacy of debt, misfortune, and despair. For the man, indeed, sympathy will not be withheld, because he was kind, considerate, and hard-working; and if it be true that the policy which resulted in the first Afghan war was dictated by the English Government, he is to some extent relieved from the odium attached to measures for which he was apparently responsible. He was not formed of that stern stuff of which rulers should be made, and he permitted himself to be led into courses which commenced in folly and injustice, and ended in defeat and dishonour; and therefore we fail to see how his career could be made to fill satisfactorily even so small a volume as those devoted to the so-called rulers of India. In fact, it does not do so; for what is told of him and of his policy could with advantage be compressed into very much less space than that of Capt. Trotter's volume, which is, moreover, extended by trespassing on the record of the next reign. Surely this departure from ordinary practice is not intended by the editor to excuse the omission, in a series which professes to describe the rulers of India, of a volume concerning the government of Lord Ellenborough, who notwithstanding his eccentricities was a far abler statesman than most of those whose names appear in Sir W. Hunter's list. There are no doubt reasons for the exclusion, and a sound one would be the difficulty of finding a qualified biographer; for few have access to the necessary records, and the ordinary compilers of such books simply collect and repeat what they find in works which they are pleased to accept as standard. Many of these were written by servants of the East India Company who, after the quarrel with the Governor-General, adopted their masters' cause with such zeal as to deprive their writings of much value. The one event of Lord Auckland's government in India which overshadows all others is the first Afghan war. It has been often described, and recent works have thrown much fresh light on the subject, necessitating some revision of history. We drew special attention to this need when reviewing Major W. Broadfoot's biography of Major George Broadfoot

(*Athen.* No. 3197). Yet here again the old story is told, and we fear Capt. Trotter has failed to appreciate the relative value of historical statements. We do not propose to inflict another description of the war on the reader, and merely remark that Lord Auckland, even if not wholly to blame for the policy he pursued, must be held responsible for such errors as the selection of Macnaghten as Envoy, and for permitting civilians to overrule military authority in what was really an enemy's country. The Governor-General's conduct in several instances is difficult to reconcile with his known ability and kindness; whilst it is abundantly manifest that he possessed none of the more important qualities which are required in a ruler of India.

Convivial Caledonia, by Robert Kempt (Chapman & Hall), suggests a hotchpotch of Burns and Sir Walter, of the 'Noctes' and Dean Ramsay; the suggestion is fearfully verified. The sole amusement to be extracted from its pages consists in such statements as that Defoe was living in 1748 and Queen Elizabeth in 1607; that Montrose was the birthplace of the Great Marquis, and the landing-place of the Old Pretender; that Selkirkshire and Ayrshire are adjoining counties; that the so-called 'Autobiography of Flora Macdonald,' a silly forgery of 1869, is "eloquent and pathetic," deserving nine whole pages of quotation; and that "an interesting memento of Prince Charlie's rising, to wit the stone on which the standard of Mar was raised on August 10th, 1745, may be seen in the coffee room of the Invercauld Arms Hotel, Braemar. The actual spot itself, at Glenfinnan, is indicated by a narrow stone tower"! If stories improved, like whiskey and wine, with age, the stories here told should be rare ones; still, instead of retelling them, we will tell one, brand-new, of a recent Kennaquhair battue. The shooting after lunch had grown fast and furious, till at last an old farmer peppered a gentleman of some importance, who, boiling with rage, demanded, "What the mischief did you mean by that, sir? Are you aware that you shot Me?" "I wouldna wonder," the old farmer answered with a broad placid smile, "for, man, I'm gey fou."

The Life of Robert Rodolph Suffield. (Williams & Norgate.)—In 1870, when the popular and eloquent Dominican Father Rodolph Suffield left the Catholic Church to become a Unitarian minister, such secessions were less common than they have since become. Father Suffield's life is told by a friend who apparently followed him in both careers. It is a curious and interesting history. Suffield was educated at Cambridge, and on joining the Roman Church in 1846 was prepared for the priesthood at St. Sulpice. As a successful preacher of missions and retreats, the organizer of confraternities, and the author of 'The Crown of Jesus,' he was well known over all England, and his influence was considerable. His bright, large-hearted, and sympathetic nature made him an especial favourite with the young. In leaving his adopted Church such a man seemed to have everything to lose and nothing to gain; and the interest of the biography lies mainly in the picture it gives of his interior struggle, and the strange attraction which, at one moment, certain forms of Catholicism had for him after belief in the substance of the creed had vanished—all of which is revealed in a correspondence with Dr. Martineau, whom Father Suffield had consulted in his difficulties. His more than twenty years of Unitarian ministry—spent partly at Croydon and partly at Reading—were uneventful, but his friends were often struck by the boyish lightheartedness with which he referred to the happiness of his new life. There is an almost touching simplicity in the overtures made to him by Cardinal Manning, who sent a priest to the dying man to assure him the bishop of his diocese had from the Pope the fullest powers of dispensation, and would make his reconciliation,

"by which he would rejoice people all over the world," as easy as possible.

The Tutor's Secret. By Victor Cherbuliez. Translated by Paul Derecheff. (Arnold.)—*Le Secret du Précepteur*, though it possesses a double dose of its author's mannerism and of his somewhat stereotyped arrangements of plot, is one of the best of M. Victor Cherbuliez's later novels, and is in some ways particularly well suited to an English audience. M. Paul Derecheff (in whose suggestive name it is permissible to suspect one *de guerre*) has translated it into English rather remarkably good for the translation of a French novel nowadays. It has, however, a certain absence of vernacular freedom tending to suggest a translator who has learnt English unusually well rather than one who is to the manner born. The queer and, to us, very ugly trick of calling French characters "Mr." and "Mrs." instead of "Monsieur" and "Madame," helps this suggestion.

MESSRS. GRIFFITH, FARRAN & Co. publish *True Stories from Australian History*, by Mr. Patchett Martin, which, though not called a "book for boys," is, we fancy, intended for the young in particular rather than for "young and old," i.e., everybody, as suggested in the preface. It is profusely illustrated, and is written in a simple and rather taking style. Mr. Patchett Martin has a good deal of enthusiasm left in him, and he spends much of it on W. C. Wentworth, the New South Wales statesman, and on Robert Lowe. When he leaves Australia for New Zealand he is less good than he is on his own special ground, and 'The Story of the Maories' might have been made more interesting. The illustrations are mostly excellent, but a cut of the Blue Mountains is bad beyond belief.

MR. HORACE COX publishes *The Parish Councils Bill Explained: What it will Do and what it will not Do*, by Mr. Theodore Dodd, who is well known as a high authority on local government, and especially on rural parish government. This little handbook to the Bill appears to us to be accurate from the first line to the last, and very clear.

We are glad to see Mr. Murray's handy reprints of *Typee* and *Omoo*. Herman Melville has been undeservedly forgotten in this country, and in his own he has never had justice done him. He has his faults; but he had in him a great deal more of the real stuff of the romancer than some of the novelists now popular in the United States, and he did not pose as they do, nor thank God he wrote better than his predecessors. Mr. Murray provides a memoir of the author and also illustrations. We trust this venture may prove successful.—Messrs. Macmillan send us a reprint of *Helen Trevelyan*, a novel of which Sir Mortimer Durand, it seems, is the author.—We are glad to see that Messrs. Dent & Co. have commenced bringing out a new and well-looking edition of Dumas's novels. The old translations were abominably ill-printed; yet how boys used to pore over them! The new edition is printed in the United States, in clear type, at the excellent University Press of Cambridge, Mass. The binding is tasteful. It was a happy thought to begin with that incomparable romance *The Three Musketeers*.—Messrs. Sampson Low & Co. send us yet another novel of Mr. Blackmore's, *Clara Vaughan*, in the reprint they are issuing, and another of Mr. Clark Russell's, *An Ocean Free Lance*, also one of Dr. G. MacDonald's in similar guise, *The Vicar's Daughter*. They deserve to be popular.

We have on our table *Théophile Gautier*, by Maxime du Camp, translated by J. E. Gordon (Fisher Unwin).—*About Holland*, by G. E. Matheson (Simpkin).—*West Norway Notes* (Jacques).—*A Comprehensive Scheme for Street Improvements in London*, by A. Cawston (Stanford).—*Burke's Speeches on America*, by C. E. Vaughan (Percival).—*Plutarch's Life of Demos-*

thenes, edited by the Rev. H. A. Holden, LL.D. (Cambridge, University Press).—*Handbook of Public Health and Demography*, by E. F. Willoughby, M.D. (Macmillan).—*The Teaching of Drawing*, by I. H. Morris (Longmans).—*Short History of Church Architecture in England*, by C. E. Savory (Straker).—*The Letters of Vetus on the Administration of the War Office* (Cassell).—*The Library*, edited by J. Y. W. MacAlister, Vol. IV. (Simpkin).—*County Council of Lancaster, Report of the Director of Technical Instruction, 1892*, by J. A. Bennion (Preston, Whitehead).—*Proceedings and Transactions of the Royal Society of Canada, 1892* (Ottawa, Durie).—*Tales from Westminster Abbey told to Children*, by Mrs. F. Lord (Low).—*The Son of a Prophet*, by G. A. Jackson (Osgood).—*My Book of History Tales* (Arnold).—*Fifty-two Stories for Girlhood and Youth*, edited by A. H. Miles (Hutchinson).—*The Golden Bottle*, by I. Donnelly (Ward & Lock).—*Martin's Drilling*, by F. E. Reade (S.P.C.K.).—*Our Ghosts*, by E. Leigh (Digby & Long).—*Harry Dale's Jockey*, "Wild Rose," by N. Gould (Routledge).—*Shakespeare's 'Romeo and Juliet' and 'King Henry IV., Part I.*, edited by K. Neighton (Macmillan).—*Flowers from Oversea and other Verse*, by M. Robertson-Hicks (Rugby, Over).—*Warblin's fiv' an Owd Songster*, by S. Laycock (Simpkin).—*Lyrics and Elegiacs*, by M. S. C. Rickards (Bell).—*Glances of the Fur-Off Land*, selected by A. J. Seymour (Skeffington).—*My Book of Bible Stories*, by M. T. Yates (Arnold).—*Book of Reference for the Frauds and Falsities in the Revised Version of the Scriptures*, by H. Pinson (Thurgate).—*Concise Bible Dictionary*, compiled by the Rev. A. Westcott and the Rev. J. Watt, D.D. (Isbister).—*The Catholic Religion: a Manual of Instruction for Members of the English Church*, by the Rev. Vernon Staley (Mowbray).—*Albrecht von Eyb und die Frühzeit des deutschen Humanismus*, by Dr. M. Herrmann (Berlin, Weidmann).—*Die Reiterkälthe*, by A. Bender (Berlin, Deutsche Verlags Anstalt).—*Atlantide, Poema*, by M. Rapisardi (Catania, Giannotta). Among New Editions we have *Voyages of the Elizabethan Seamen to America*, edited by E. J. Payne (Oxford, Clarendon Press).—*Chronicles of Christopher Columbus*, by M. Dixon (Putnam).—*The Past and Present of the Parish Church of Folkestone*, by M. Woodward (Skeffington).—*The Curse of Carne's Hold*, by G. A. Henty (Griffith & Farran).—*and Company Drill Made Easy*, by W. Gordon (Gale & Polden).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Blyth's (Rev. T. A.) *Handbook for the Clergy*, cr. 8vo. 2/6 cl.
Crawford's (Rev. J. H.) *From Nature to Life*, 12mo. 4/ net.
Critical Review, edited by Salmond, Vol. 3, 8vo. 7/ cl.
Cummings's (J. E.) *Holy Men of God from Augustine to Yesterday*, cr. 8vo. 5/ cl.
Hyde's (Rev. T. D.) *Hymnal Sermon Pictures, Sketches of Sermons on well-known Hymns*, cr. 8vo. 4/6 cl.
MacLaren's (A.) *Psalms*, Vol. 2, cr. 8vo. 7/6 cl.
Parker's (J.) *None Like It, a Plea for the Old Sword*, 5/ cl.
Pennington's (A. R.) *The Church in Italy*, Maps, cr. 8vo. 6/ cl.
Rede's (Rev. W.) *The Communion of Saints*, cr. 8vo. 3/6 cl.
Seeley's (E.) *The Great Reconciliation and the Reign of Grace*, cr. 8vo. 7/6 cl.

Law.

Broughton's (L.) *Estoppel by Matters of Record in Civil Suits in India*, 7/6 cl.
Darby and Bosanquet's *Statutes of Limitations*, 2nd Edition, by Bosanquet and Marchant, demy 8vo. 25/ cl.

Fine Art.

Bridge's (W.) *Aids to Design*, Set 6, cr. 8vo. 3/ cl.
Rembrandt, his Life, &c., by Michel, from the French by Simmonds, illustrated, Edition de Luxe, 2 vols. 210/ net.
Round about Snowdon, Thirty Plates by T. Huson, with Notes by J. J. Hissay, Colombar 8vo. 21/ net, cl.

Poetry and the Drama.

Bates's (K. L.) *The English Religious Drama*, cr. 8vo. 6/6 cl.
Bell's (M.) *Spring's Immortality*, and other Poems, 3/6 cl.
Davies's (E.) *Poetical Works*, edited by J. Burrow, 2/ cl.
Ghazels from the Divan of Hafiz, done into English by J. H. McCarthy, 12mo. 7/6 cl.
Herrick's *Poetical Works*, ed. by Saintsbury, 2 vols. 7/ net.
Thompson's (F.) *Poems*, imp. 16mo. 5/ net, bds.

Philosophy.

Windelband's (Dr. W.) *A History of Philosophy*, translated by J. H. Tufts, 8vo. 21/ net, cl.

Political Economy.

Schäffle's (Dr. A.) *The Theory and Policy of Labour Protection*, cr. 8vo. 2/6 cl.

History and Biography.

Booth (C.), *Short Life of*, by F. de L. B. Tucker, cr. 8vo. 3/6 cl.
Bosanquet's (B.) *The Civilization of Christendom*, and other Studies, cr. 8vo. 4/6 cl.
Gearey's (C.) *Three Emperors, Josephine, Marie Louise, Eugénie*, cr. 8vo. 6/ cl.
Johnson's *Life of Addison*, with Notes by Ryland, 2/6 cl.
Le Fanu's (W. L.) *Seventy Years of Irish Life*, 8vo. 16/ cl.
Scott's (Sir W.) *Manners, &c., the Highlanders of Scotland*, Historical Account of the Clan Macgregor, 4/6 cl.
Underwood's (F. H.) *The Builders of American Literature*, Vol. 1, cr. 8vo. 7/6 cl.
Watts's (H. E.) *Spain, a Summary of Spanish History, 711-1492 A.D.*, cr. 8vo. 5/ cl.

Geography and Travel.

Barkly's (Mrs.) *Among Boers and Basutos*, cr. 8vo. 3/6 cl.
Bartholomew's (J.) *Gazetteer of the British Isles*, 12/6 cl.
Blennerhassett (R.) and Sleeman's (L.) *Adventures in Mashonaland*, cr. 8vo. 8/6 net, cl.
Deman's (J.) *Adventures in Australia Fifty Years Ago*, 6/ cl.
Harper's (C. G.) *From Paddington to Penzance*, 8vo. 18/ cl.

Philology.

Euripides's *Bacchæ*, edited by A. H. Cruickshank, 12mo. 3/6 cl.

Science.

Davies's (E. H.) *Machinery for Metalliferous Mines*, illus. cr. 8vo. 12/6 cl.
Hammarsten's (O.) *Text-Book of Physiological Chemistry*, translated by J. A. Mandel, 8vo. 20/ cl.
Macewen's (W.) *Atlas of Head Sections*, 4to. 70/ net, half morocco; *Pyogenic Infective Disease of the Brain*, 18/6 cl.
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THE EARLS OF KINNOULL.

In a notice of the 'Deeds of Montrose' in your issue of October 21st the reviewer says that "it was shown in *Notes and Queries* for March, 1882, that the second Earl of Kinnoull was buried at Waltham in 1644, and the third Earl, his successor, in 1677." May I point out that the writer in *Notes and Queries* proved no more about the third Earl than that Collins in his 'Peerage' says that the Earl of Kinnoull buried at Waltham Abbey was the third Earl? As a matter of fact, the third Earl died in Orkney in 1649. Gwynne tells us that "about two months afterwards the Earl of Kynoolle fell sick at Bursay, the Earl of Morton's house, and there died of a pleurisy" ('Deeds of Montrose,' 258). That this was not a mere memoir-writer's blunder is shown by a passage in a letter of Ogilvy of Powrie, written on March 3rd, 1650: "And indeed if this Lord Kynoull had not come tymouslie over with that last recruite" (*id.* 287).

This Lord Kinnoull was, therefore, the fourth Earl of Kinnoull. He was probably the brother of the third Earl, who is mentioned in a letter written by Lord Napier on June 14th, 1648, as "Mons. Hay, Kinnoull's brother," and there said to have been one of those who "did belong to my lord Montrose" (Napier, 'Memoirs of Montrose,' 668). Whether this fourth Earl perished or not after the fight at Carbisdale depends on the statement of Gordon of Sallagh, who says that "the Earl of Kinnoull, being faint for lack of meat and not able to travel any farther, was left there among the mountains, where it was supposed he perished." Gordon lived near the district in which the battle was fought; but he does not speak of the death with certainty, and may have been misinformed. If this earl survived he would be the one buried in 1677, who in that case would have been the fourth Earl. If, as is most probable, Gordon was right, this one would be the fifth Earl. The peerages are certainly wrong in calling him the third.

SAMUEL R. GARDINER.

THE MIDDLEMAN AS VIEWED BY A PUBLISHER.

November 8, 1893.

This is the age of the middleman. He is generally a parasite. He always flourishes. I have been forced to give him some little attention lately in my particular business. In it he calls himself the literary agent. May I explain his evolution?

The Origin.—You become the literary agent by hiring an office; capital and special quali-

cations are unnecessary; but *suaviter in modo* must be your policy, combined with a fair quantity of self-assertion. You begin by touting among the most popular authors of the moment, and by being always at hand and glad of a job, you will soon be able to extract from them testimonials which, carefully edited, make up a seductive prospectus to send out broadcast. You must collect these testimonials with zest, just as the pill-doctor or the maker of belts electro-pathic. It does not much matter how much you pester quiet people for them, as long as you get your circular together. "You have made one author wealthy (you, not his work; oh no, not his work!) who was poor before; another has found you invariably reliable; and a third has tried you two years ago, and has never been anywhere else since."

The Business.—You commence by taking in a weekly paper, in which you follow carefully every author who is promising. Keep your eye on the author who has hitherto been unsuccessful, who is just beginning to succeed, and who has found a friend in some publisher, whose endeavours and efforts and work have at last helped to bring him into recognition. You must lose no time in dispatching your circular to this author, telling him that he has been shamefully neglected in the past, that you can double, treble, increase his income tenfold, if he will only allow you 10 per cent. of this income for doing so; and, as the man in the pantomime says, if this comes off once in ten times the thing pays. You must carefully refute any argument on the part of the author that he owes anything to the publisher for his success. That is obviously absurd. The fact that the publisher has lost money on previous books, and has continued publishing for him at a loss, is a matter that must be passed over quietly. You must try to make the author forget this fact, as it is natural that, if you only persist, after a while he will. You must make him undertake to transact no business with anybody whomsoever except through you, otherwise you will lose your perquisites. Warn him also against making with the publisher a similar agreement by which he would be bound to entrust all his work to him. A provision like this is all right for you, whose risk is *nil*, whose profits are certain, but not for the capitalist who runs the risk, and whose profits are questionable. Secure your baksheesh, and let him, deluded fool, play his own game, stake as heavily as he likes, and bear his risks! And make sure, very sure, that he take no reward in which you do not share. It will go hard with you if you do not get the plums in the cake.

I will give you one more word of advice. When you make agreements with a publisher, be quite certain that you always get cash payments. It is safer, and if there should be a participation in profits afterwards, why should you risk these profits, even if higher percentages could be obtained from the speculating publisher? If you make an agreement on royalties, have a big lump sum down; never mind if the royalties are a little larger or smaller. This you may not be able to do when you deal with authors of great repute, because they know their value; but with the small fry you ought to try it, at least. You take your hundreds, you give your nineties, and your risk is *nil*. All this is pretty business, because your capital is *nil* to start with. But soon you will be wealthy as Cæsar. Your tithes will increase, and as you take a tenth of all that the land yields, you should assume the air of the Levite, and, believe me, for a while the world will take you at your own valuation.

I once knew an author who was neglected by all. A foolish publisher believed in his book, and he backed it with his work, his influence, and his money; but it took a long while for him to make the public come round to his opinion. When the public, however, did recognize that author, the agent was on the spot

immediately. A circular was dispatched (as I have told you should be done), and the author, who lived at a distance, listened to his blandishments. Words of discontent and of gall were poured into the ears of the budding author, until the agent succeeded in estranging two who had previously been friends. His profit was obvious and handsome.

Once, however, a book travelled from publisher to publisher without finding favour. It was by an author who had entrusted his affairs to the agent. The latter had been unable to make a pile because the author was unrecognized and little sought after. One day, however, the book was issued, by means of a publisher's insight and capital, and, from that moment, the agent left nothing unturned again to get command of the work which before had been useless to him. Promises were made wildly, riches held out as a bait, and all was done so that the agent might participate in the success which he had not been able to bring about himself, and which he did nothing in assuring. But the author knew by now the value of his aid, and scorned it, and gave what little credit was due to him who had risked and won.

The agent often goes away with a bee in his bonnet. Nevertheless he flourishes. Marvellous and manifold, for instance, are the means by which commissions are demanded and extracted. Commissions are paid by the buyer and the seller, and even demanded of the printer; so that, in many instances, the already princely profit is doubled and trebled by a tribute from every one concerned—the well-earned wages these of "everybody's friend."

The Result.—The result of the foregoing is clear. On the one hand, every author is warned against making permanent contracts with publishers, and that certainly with more than a shade of justification; on the other hand, the moment the publisher has succeeded in launching an author successfully, the moment he has taken risks upon himself—risks sometimes which very few men in other businesses would take, considering the proportion of profit to be gained—the parasite steps in, and, by pitting one publisher against the other, squeezes out, over and above what the publisher is justified in giving the author, an absolutely illegitimate profit for himself. It is manifest that the publisher, and he alone, pays him. But the luxury is getting too expensive. The literary agent gets bigger profits than anybody in any business where no capital is required. He gets as much as, and in many cases more than, the publisher who invests and risks capital, his risk being *nil* and his work of the easiest. It may be argued that he is useful for such offices as the serializing of fiction, the registration and securing of copyrights, &c. But what publisher would not cheerfully undertake these small offices for his authors if he could thereby rid himself of such an intolerable nuisance?

The Authors' Society has done much to adjust the relations between author and publisher; it has cemented rather than broken the links that bind the business man to the artist—and this notwithstanding some lingering remnants of quixotic illusions once cherished by its illustrious founder. I cannot help hoping that it will go a step further and lend its powerful aid to kill the canker that is eating itself into the very heart of our mutual interests.

No one can cavil at the way in which many of these little services are performed by the Authors' Syndicate—without requiring lifelong bondage on the part of its client, without a tax on his every revenue, without creating friction and disloyalty between seller and buyer, and without extorting the monstrous perquisites of the parasite.

WM. HEINEMANN.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the fifth part of a list of names which it is intended to insert under the letter P (Section II.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

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 Poulett, John, 2nd Baron Poulett, 1616-1665
 Poulett, John, 1st Earl Poulett, 1663-1743
 Poulson, George, 'History of Holderness,' fl. 1841
 Pouncy, B. T., engraver, 1799
 Pounds, John, originator of ragged schools, 1766-1839
 Povey, Charles, miscellaneous writer and projector, 1743
 Powell, Baden, scientific writer, 1796-1860
 Powell, C. M., marine painter, 1824
 Powell, David, Welsh divine and antiquary, 1552*-1593
 Powell, Edward, divine and controversialist, 1540
 Powell, Foster, pedestrian, 1734-1793
 Powell, Gabriel, Puritan divine, 1575-1611
 Powell, George, actor, 1714
 Powell, Griffith, Welsh scholar and writer, 1561-1620
 Powell or Powel, Humphrey, printer, 1555
 Powell, John, author, fl. 1530
 Powell, Sir John, judge, 1633-1696
 Powell, Sir John, judge, 1645-1713
 Powell, John, portrait painter, fl. 1815
 Powell, John Joseph, legal writer, fl. 1790
 Powell, Joseph John, history painter, 1834-1856
 Powell, Martin, puppet showman, 1715*
 Powell, Nathaniel, colonist, 1622
 Powell, Richard, medical writer, 1834
 Powell, Robert, writer, fl. 1636
 Powell, Thomas, poet and miscellaneous writer, 1601-1636
 Powell, Thomas, divine, 1608-1660
 Powell, Sir Thomas, justice, 1705
 Powell, Thomas, musician and composer, b. 1766
 Powell, Vavasor, divine, 1617-1670
 Powell or Powel, William, printer, 1567
 Powell or Powel, William, actor, 1749
 Powell, William Samuel, divine, 1717-1775
 Power, Henry, Viscount Valentia, 1642
 Power, Lyonel, writer on singing and composition, 14th cent.
 Power, Sir Manley, general, 1773-1826
 Power, Marguerite, author, 1868
 Power, Richard, 1st Earl of Tyrone, 1690
 Power, Tyrone, actor, 1785-1840
 Powis, William Henry, wood engraver, 1803-1836
 Powle, George, engraver, fl. 1776
 Powle, Henry, Speaker of House of Commons, 1629*-1692
 Pownall, Thomas, politician, 1722-1805
 Pownell, Robert, divine, fl. 1556
 Pownell, Nathaniel, divine, fl. 1610
 Powys, Horace, Bishop of Sodor and Man, 1804-1877
 Powys, Sir Llewellyn, justice, 1649*-1732
 Powys, Sir Thomas, justice, 1719
 Poyer, John, soldier and pamphleteer, 1649
 Poynder, John, writer on India, 1779-1849
 Poynter or Ponet, John, Bishop of Winchester, 1514*-1556
 Poyntings, Sir Adrian, admiral, fl. 1570
 Poyntings, Sir Edward, English Privy Councillor, 1512
 Poyntings, Sir Edward, soldier and courtier, 1523
 Poyntings, Michael de, 2nd Baron Poyntings, 1369
 Poyntings, Sir Thomas, Baron Poyntings, 1345
 Poynter, William, Catholic divine, 1762-1827
 Poynton, Alexander de, judge, 1302
 Poyntz, Francis, translator, fl. 1550
 Poyntz or Poins, Robert, divine, fl. 1556
 Poyntz, Sidenham, general, fl. 1650
 Poyntz, Stephen, politician, 1750
 Praed, Winthrop Mackworth, poet, 1802-1839
 France, Miles, informer, 1679
 Pratt, Anne (afterwards Fearless), botanical writer, 1806-1893
 Pratt, Charles, Earl of Camden, Lord Chancellor, 1713-1794
 Pratt, Sir Charles, lieutenant-general, 1771-1839
 Pratt, John, divine, fl. 1562
 Pratt, Sir John, Chief Justice of King's Bench, 1725
 Pratt, John, musician and composer, 1772-1855
 Pratt, John Bennett, Scots Episcopalian divine, 1791-1869
 Pratt, John Henry, mathematical writer, 1887
 Pratt, John Jeffreys, 1st Marquis of Camden, 1759-1840
 Pratt, John Tidd, registrar of friendly societies, 1797-1870
 Pratt, Josiah, divine, 1768-1844
 Pratt, Sir Roger, architect, fl. 1666
 Pratt, Samuel, D.D., divine, 1720
 Pratt, Samuel Jackson, miscellaneous writer, 1749-1814
 Pratten, Robert Sidney, flautist, 1824-1873
 Prentice or Prince, Thomas, colonist, 1601-1657*
 Prene, John, Archbishop of Armagh, 1443
 Prentis, Edward, painter, 1793-1854
 Prentis, Stephen, poet, 1801*-1862
 Prescott, Sir Henry, admiral and Governor of Newfoundland, 1783-1874
 Prescott, Robert, general, 1725-1815
 Preston, Sir Amyas, naval commander, fl. 1610
 Preston, Christopher, 4th Viscount Gormanston, 1599
 Preston, George, Governor of Edinburgh, 1755
 Preston, Gilbert de, judge, 1274
 Preston, John, judge, fl. 1429
 Preston, Sir John, Scots Secretary of State, 1616
 Preston, John, D.D., divine, 1587-1625
 Preston, John, Baron Tara, 1686
 Preston, Richard, legal writer, 1768-1850
 Preston, Sir Robert, Lord Chancellor of Ireland, 1397
 Preston, Sir Robert, Viscount Gormanston, 1503
 Preston, Thomas, dramatist and Master of Trinity Hall, Cambridge, 1537-1598

Preston, Thomas, 1st Viscount Tara, 1595*-1650
 Preston, Thomas, engraver, 1755
 Preston, Walter, divine, 1533
 Preston, William, author, 1753-1807
 Preston, William, printer and author, 1742-1818
 Prevost, Sir George, lieutenant-general, 1767-1816
 Prevost, Sir George, Tractarian, 1804-1893
 Price, Arthur, Archbishop of Cashel, 1753
 Price, Bonamy, political economist, 1807-1888
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 Price, Daniel, divine, 1631
 Price, David, Orientalist, 1763-1836
 Price, David, rear-admiral, 1854
 Price, Edmund, divine and poet, 1541-1624
 Price, Eliseus, divine, 1549
 Price, Francis, architect, fl. 1750
 Price, George, law reporter, fl. 1830
 Price, Henry, author, 1600
 Price, Hugh, founder of Jesus College, Oxford, 1574
 Price, James, alchemist, 1528-1783
 Price, Price, Rhese, or ap Rhese, Sir John, antiquary 1553
 Price, John, D.D., Professor of Greek at Pisa, 1600-1678
 Price, John, architect, 1736
 Price, John, author, fl. 1790
 Price, Joshua, glass painter, fl. 1715
 Price, Laurence, pamphleteer, fl. 1687
 Price, Owen, author, 1671
 Price, Richard, philosopher, 1723-1791
 Price, Richard, antiquary, 1833
 Price, Robert, LL.D., Bishop-Elect of Bangor, 1607-1666
 Price, Sir Robert, judge, 1653-1733
 Price, Sampson, divine, 1630
 Price, Theodore, divine, 1631
 Price, Thomas, poet, fl. 1580
 Price, Thomas, Welsh historian, 1787-1848
 Price, Sir Uvedale, æsthetic writer, 1747-1829
 Price, William, author, 1646
 Price, William, Orientalist, 1780-1830
 (To be continued.)

'CATRIONA.'

THE following two notes explain themselves:—

16, Kidderminster Road, Croydon, Oct. 24, 1893.
 SINCE 'Catriona' appeared I have been in continual expectation of reading some such paragraph as that contained in last week's *Athenæum*. Was it not rather unkind of Mr. Stevenson to leave the large majority of his readers in ignorance as to the true pronunciation of his heroine's name? You state this to be "Catriona, with the accent on the *i* pronounced Italian wise, and the *o* but slightly sounded, so that the pronunciation closely approaches 'Catreena.'" This is scarcely correct, I think. "Catriona" is, of course, the Gaelic equivalent of Catherine, and is pronounced (Italian wise) "Catrina": the *o* being silent, and being inserted simply in conformity to the rule of Gaelic orthographers whereby a broad vowel in one syllable of a word cannot stand in proximity to a narrow one in a preceding or succeeding syllable, and *vice versa*.
 DONALD FERGUSON.

77 and 78, St. Martin's Lane, Oct. 23, 1893.

YOUR remarks in last issue on the pronunciation of this name interested and at the same time surprised me. I feel sure, although my knowledge of the Gaelic is not very extensive, that the word is one of three syllables instead of four, the *o* not being pronounced at all, instead of slightly, as your contributor states. As for the accent, I believed until I read your remarks that it was on the *first* syllable, but should not like to deny your correctness. I think, as the matter must be of moment to all admirers of Mr. Stevenson, that you will not refuse to print this letter, when I hope the attention of some scholar who can finally decide the matter will be directed to the subject.
 J. PLATT, Jun.

MR. BESANT'S THEORIES OF PUBLISHING.

Hampstead, Nov. 6, 1893.

I HAVE already exposed more than once a favourite device of people who wish to attack the Society of Authors. It is to represent myself as the sole exponent of its views. I must say, however, that I hardly expected such impudence as, after a short fortnight only, the representation of Sir Frederick Pollock's printed opinions as my own. Let me remind your readers that his opinion, quoted a fortnight ago, was this: "Secret profits, under whatever shape, and screened by whatever excuse"—the italics are mine—"are not admissible." He added another opinion—his name again suppressed by your correspondent—to the effect that advertisements not paid for cannot be charged except for the cost of setting up.

We entertain no "delusions" on the subject at all. We know that office expenses—that is, the machinery for doing the work—are unquestionably heavy in a great firm. One question which awaits discussion, after the preliminary

rules of simple honesty have been recognized, is what the publisher does for the book after he has set in motion his machinery, and after that machinery has been paid for.

The talk about myself and some imaginary Firm of Foolishness does not concern me, except that it seems unwarrantable to invent acts of ignorance and folly, and to represent persons not altogether idiots as performing these acts.

Your readers do not need to be reminded that when the subject under discussion is an alleged charge of making secret profits, it is not an answer to say, "Oh! But look at our expenses!" And that is all these two letters amount to!
 WALTER BESANT.

MAY I say a very few words in reply to a Publisher's comments? He complains that I "ignore every practical point in his letter." I never saw his letter, owing to absence; I have not since seen it, and I do not wish to see it. As for my "delusions," I will, if you will allow me, put them a little more distinctly.

I assert, not as a question in morals, but as a principle of law, which a Publisher can easily test if he wishes,—

1. That in every profit-sharing arrangement between author and publisher, author and publisher are partners.

2. That partnership accounts must be full and exact in every particular. If there are discounts or allowances, both partners must, unless it be otherwise expressly agreed, share those discounts or allowances.

3. That if in any partnership transaction one partner falsifies partnership accounts, or fails to make full and complete disclosure of the gross profits made, he is guilty of fraud, and is, I think, liable to be indicted for obtaining money by false pretences.
 A BARRISTER-AT-LAW.

MRS. GLASSE.

Cricklewood, Nov. 6, 1893.

THE Rector of Upton and others will like to know that an engraved portrait exists of Mrs. Glasse. It forms the frontispiece to 'The Mince Pye,' a short dissertation in easy verse, published in 1800, by "Caroline Petty Pasty" (Elizabeth Cobbold), and it shows a comfortable, cheery lady holding a small drinking-glass. Its authenticity may, perhaps, be accepted, for in a contemporary review of Mrs. Cobbold's book in the *British Critic*, vol. xvii. p. 189, it says the picture is "the celebrated Mrs. Glasse, in the act of taking a drop of Cherry Bounce."

It is true, to accept must be done with caution, for if Mrs. Glasse's "receipts" give evidence that she was a Catholic, so they also give evidence that she was a Jewess. Thus, in her seventh edition, 1760, the nice lady has "Green Peas, the Jews' Way," "Preserving Salmon, the Jews' Way," and "English Jews' Puddings, an excellent Dish for six or seven people at the Expense of sixpence." Dishes dressed in the French way, the Dutch way, the Spanish way, the Italian way, abound also, the truth being that our favourite cook ruled the kitchen in a cosmopolitan and tolerant spirit, with everything happily ready for everybody, and a smile for all who liked to come. A dash of the aristocratic was not wanting in her, either. She discusses "Treacle Water, Lady Monmouth's Way," for example; and makes a great point of "An approved method practised by Mrs. Dukely, the Queen's tyrewoman, to preserve hair and make it grow thick." Then, in her "Compleat Confectioner," undated, but 1770 c.—which people forget to look at, to their loss—she talks intimately of "The Dutchesse of Cleveland's receipt to preserve lemons, citrons, and oranges"; of "Lady Leicester's cream-cheese" and "hollow gumballs" (spelt with a *j* otherwise), and her ladyship's "Spanish pap"; of a perfume prepared by Lady Hewet; of another by Lady Allen; of "Sir John Cope's Shrub" and "Sir John Cope's Cider," &c.

This 'Confectionary' year, 1770, may be taken to be the best period of Mrs. Glasse's fame, and, it is to be hoped, profit. It was long after the bankruptcy affixed to her name (which was in May of 1754, under the description of warehouse keeper, in St. Paul's, Covent Garden, and which is by no means proved to have been hers, since there were other Glasses in the neighbourhood, *vide* her subscribers' lists); she may well be thought to have recovered from it, and she wisely used her opportunity to bring out a 'Servants' Directory,' 8vo. Could this book be found, biographical details may be lying there to be culled from it. Unluckily, the day it was asked for at the British Museum, my ticket was obliged to be returned marked "misaid"; I can say nothing of it, therefore, and do not know whether a copy of it is entered elsewhere.

In the matter of attributing Mrs. Glasse's 'Art of Cookery' to Aaron Hill (*vide* 'N. & Q.' 2nd Series, viii. 206, and the 'Dict. of Nat. Biog.'), the probable solution of it is that "Dr. Hill" is a misreading of Dr. King. King wrote an 'Art of Cookery,' in pleasant colloquial verse (like Mrs. Cobbold's 'Mince Pye'), in imitation of Horace's 'Art of Poetry,' Lintot paying him 32*l.* 5*s.* for it (*vide* 'Lit. Anec.' viii. 297). He also wrote 'Apple Pye,' in imitation of Virgil's 'Georgics,' which was published in 1714 in conjunction with poems by Aaron Hill, and hence, no doubt, the mystification.

If you can give space for two or three tastes of King, here they are:—

Of all the several Kinds of sumptuous Fare,
There's none that can with *Apple-Pye* compare,
For costly Flavour, or substantial Paste,
For outward Beauty, or for inward Taste.

Draw out your Dough elaborately thin,
And cease not to fatigue your *Rolling-Pin*;
Of Eggs and *Butter* see you mix enough;
For then the Paste will swell into a Puff.

Of let your Bodkin thro' the Lid be sent
To give the kind imprison'd Treasure vent.

And if you can give space also for a list of the ingredients for Mrs. Glasse's sixpenny English Jews' pudding, it will be well. She orders calf's lights, suet, bread-crumbs, onions, lemon-peel, two eggs, winter-savoury, thyme, parsley, all-spice, pepper, salt. These varied things, to a quantity sufficient for half a dozen people, are to be put into sausage skins and fried. Does it not show the difference of the cost of food in her day and ours? JENNETT HUMPHREYS.

NAPOLEONIC LITERATURE.

11, Paternoster Buildings, Nov. 6, 1893.

My attention is called by Mr. T. Fisher Unwin, of the *Century Magazine*, to a letter in your paper of the 4th inst., which impugns the correctness of my assertion (printed as a note) that the article entitled 'Taking Napoleon to St. Helena' has never before been printed, wholly or in part. Will you allow me to say most positively that, to the best of my knowledge and belief, the assertion referred to is absolutely true? I can do this confidently, on the express and trustworthy testimony of my sister-in-law, who lived with her father, the custodian of the MS. compiled by Mr. Glover from 1849 to 1889, for some years previous to his death. She told me that he had exhibited it occasionally to some of his private friends, but, consistently with understood obligation, had strictly withheld it from would-be copiers. This gentleman had married Mr. Glover's widow in 1849, and survived her twenty years. At his death, in 1889, his daughter kept the MS. with great care until she delivered it to me herself in that year. Eventually I was advised to place a copy in Mr. T. Fisher Unwin's hands for publication, and this I did, giving him to understand that I was fully satisfied as to the original having never been published. Mr. Glover was the admiral's secretary on the voyage to St. Helena, and subsequently lived at Halifax, N.S., where he died in 1841. O. M. GRINDON.

Literary Gossip.

MR. R. B. BROWNING, who, by the way, has recently purchased the Casa Guidi, has procured in Rome a slab of porphyry, which is to be placed over his father's grave in Westminster Abbey.

THE Gresham University Commission will continue their sittings daily till Wednesday next, when it is expected that their report will be finally drafted. If so, it will probably be published by the end of the month. It is not likely that there will be a separate minority report.

THERE have been something like a hundred candidates for the editorship of the *Quarterly Review*—several of them men well known in the world. It is not probable a definite choice will be made till the beginning of next year.

MADAME TAINE is correcting the proofs of the last instalment of her lamented husband's 'Origines de la France contemporaine,' the volume dealing with the clergy. M. Taine left it nearly finished. Only a couple of chapters are lacking.

A DISTINGUISHED American sculptor and medalist, Mr. St. Gaudens, has just completed a large-size portrait in low relief of Mr. R. L. Stevenson, which is described as being a speaking likeness and also an excellent work of art. The sitter is represented writing, propped on pillows, according to the habit of his invalid days at Bournemouth, where the first sketches for the work were made some seven years ago. A cast will probably be shown at one of the London exhibitions.

MR. W. M. CONWAY is engaged in seeing through the press the narrative of his travels and mountaineering adventures in Cashmere and the Karakorum range, which is to be published by Mr. Fisher Unwin about Easter. The work will be in two volumes, and will be richly illustrated with reproductions of the drawings made on the spot by Mr. McCormac, the artist of the expedition, who has found in the course of this journey the most varied and original scope for his powers.

PROF. MAHAFFY, who has been ordered to take rest and change in the South, hopes to join Prof. Sayce at Cairo in December and proceed to Nubia, where they expect to find unpublished Greek inscriptions and other new materials for Ptolemaic history.

THE fourth session of the Edinburgh Bibliographical Society was opened on Thursday, November 3rd, with the election of Mr. William Cowan as president for the year 1893-4. The Society has just issued to its members four papers of great interest to Scotsmen. Mr. Cowan prints, as a contribution towards the Society's very practical project of furnishing complete chronicles of the early Scottish presses, a hand-list of works from the press of Andro Hart. Mr. Gordon Duff in 'Notes on a Leaf of an Early Scottish Donatus' suggests that the leaf, of which a facsimile is given, is earlier in date than any known Scottish book printed in Scotland; and in another paper, on 'The Two First Books printed in the Scottish Language,' discusses 'The Art of Good Living and Good Dying' and the 'Kalendar of Shepherds,' printed in Paris for sale in Scotland about the year 1503.

Mr. Edmond, in a paper on the 'Inventories of Edinburgh Printers,' 1577-1603, points out the curious fact that out of one hundred Scottish editions there recorded twenty-six only are known, and these are represented by no more than forty-three copies.

MR. J. G. ALGER, author of 'Englishmen in the French Revolution,' is about to publish 'Glimpses of the French Revolution,' some of the materials for which have been derived from the French archives. It will comprise chapters on revolutionary myths, utopias, Cloots's deputation, prophetesses and viragoes, children in the Revolution, the revolutionary tribunal, female victims, and prison life.

THE series of selections from English prose writers which is in course of preparation by Messrs. W. E. Henley and C. Whibley will differ considerably from any previous anthology, in that each piece will be complete in itself, as the description either of an action or a character. The extracts will, therefore, be both less miscellaneous and individually longer than is usual in books of selections. The work will be in three volumes, of which the first, to be published by Mr. Nutt before the end of this year, begins with the fourteenth century and ends with the first half of the seventeenth, including many of the less-known translators of chronicles and classics of the Elizabethan and earlier ages. The spelling will throughout be modernized, and the necessary information as to the sources used will be added in brief bibliographical notes.

WE are sorry to hear of the decease of Dr. Kettlewell, the author of 'Thomas à Kempis and the Brothers of the Common Life,' and an ardent advocate of the theory that Thomas à Kempis was the author of 'The Imitation,' a view he also expounded in a monograph on 'The Authorship of the De Imitatione Christi.' Dr. Kettlewell wrote a book on 'The Reformation in Ireland' and other theological works.—The death is further announced of Mr. Matthew Clode, whose monograph on 'The Military Forces of the Crown' is a recognized authority. Mr. Clode also compiled a volume of 'Memorials of the Guild of Merchant Taylors.'—The news comes from Paris of the decease, at an advanced age, of one of the last of the romantic school, Madame Menessier-Nodier, of whom Musset wrote in his youth, "Je vous aime, cher enfant, maintenant que j'y pense." She published a biography of Charles Nodier, who sold his library to give her a dowry; a volume of poems; and a fanciful little piece, 'Les Oiseaux peints par lui-mêmes.'—The deaths have also to be recorded of M. Eugène Bonnemère, author of many works connected with Anjou, and Prof. Bouvier, of the theological faculty of Geneva.

PROF. JEBB's new volume on 'The Growth and Influence of Classical Greek Poetry' consists of lectures delivered by him at Johns Hopkins University, Baltimore. The professor's aim is to exhibit concisely, but clearly, the chief characteristics of the best classical Greek poets, and to illustrate the place of ancient Greece in the general history of poetry. His publishers are Messrs. Macmillan. In the new edition of his essays on 'Some Aspects of the Greek

Genius,' to be published by the same firm, Prof. Butcher has withdrawn the chapter on "Aristotle's Art of Poetry," as he intends it to form part of a volume of essays on the 'Poetics.' In its place is printed a study of 'The Dawn of Romanticism in Greek Poetry,' which will appear for the first time.

THE Rev. R. B. Gardiner, who edited in 1889 the 'Registers of Wadham College from its Foundation to 1719,' has now in the press the second part of the same work, which will carry it on to 1871. It will be ready in the course of next year.

THE Queen has this year become a subscriber to the Scottish Text Society, which is to hold its tenth annual meeting next Thursday. The report tells us that since 'The Court of Venus' was printed from the unique copy in the Britwell Library, three leaves containing some of the mutilated parts have been discovered in the Bodleian. The conjectural readings have in some cases proved correct and in some others at fault. The correct readings, with a few corrections and notes on other passages, will be given in the course of next year.

THE whole of the text of 'The Bruce,' edited by Prof. Skeat, is in type, and the notes and glossary and introduction are almost ready. This book will form the issue of the Scottish Text Society for 1893-4, and will appear in three parts, the introduction forming one part. The remainder of Lesley's 'Historie of Scotland' has been transcribed. Dr. Metcalfe has the notes to 'The Legends of the Saints' finished and ready for press. The glossary is far advanced. Mr. Amours expects to have the introduction, notes, and glossary to the 'Alliterative Poems' completed by May. Four versions of 'Susanna,' printed in parallel columns, will be given, one of which is printed for the first time. Of other works on hand, 'The Gude and Godlie Ballads' have been transcribed from the first edition, and Dr. Mitchell's introduction will be finished during the winter. The music of at least some of the ballads will be given. Mr. Wm. Tough has the 'Works of Mure of Rowallan' nearly ready for press. Progress has been made by Mr. Cranstoun with the poems of Alexander Scott, and by the secretary with 'Hymns or Sacred Songs' of Alexander Hume, minister of Logie. 'L'Arbre des Batailles,' translated from the French of Bonnet, a good part of which has never been printed, has been transcribed from the MS. in the Abbotsford Library. Mr. Stevenson has undertaken to edit the work.

PROF. S. R. GARDINER and Mr. Bass Mullinger are going to bring up to date the section relating to authorities in the forthcoming edition of their 'Introduction to English History,' which has been out of print for some years.

A LARGE publishing firm in Paris is going to start, in January probably, a rival to the *Revue des deux Mondes*, which is supposed to have somewhat lost favour in France of late under the editorship of the younger Buloz. The new venture will have two editors—one for its frivolous and mundane columns, another for its more serious contributions.

COUNT CAPRIVI's public speeches, including those which he delivered in the Imperial and the Prussian Diets, and on various public occasions, from 1883 to 1893, will shortly be published. The volume will be provided with historical annotations and the Chancellor's biography, adorned by a portrait.

THE collected essays and treatises of Prof. Ernst Curtius will be issued under the title of 'Gesammelte Abhandlungen.' The first volume, containing the author's monographs on the history of antiquity, is to appear this year, and the second volume, which will be of a miscellaneous character, is expected to be issued next year.

DR. P. PETERSON has been elected President of the Bombay Branch of the Royal Asiatic Society in succession to the late Mr. Justice Telang. This is an excellent choice. Both by his personal qualities and the good work he has done in promoting the study of Sanskrit literature, he is well fitted for this honorary post. We advert more especially to the volumes recording his search for Sanskrit manuscripts, his interesting contributions to the journal of the Bombay Asiatic Society, and his valuable editions of Sanskrit works in the Bombay series.

THE title of the collection of the late Mr. Runciman's essays which Mr. Fisher Unwin is to issue has been changed from the 'Wit and Wisdom of the late James Runciman' to the more modest and appropriate 'Side-lights by the late James Runciman.'

COUNT A. DE GUBERNATIS has succeeded in obtaining between seven and eight hundred members for the Italian Society of Folk-lore, which he has founded at Rome. The first number of the society's review will appear on the 1st of December. Among the articles will be an essay by the Marchesa di Villamarina, one of the Queen's ladies, on the 'Beliefs and Superstitions of an Alpine Valley' (? that of Gressoney). Mr. Leland will write on the Etruscan superstitions he has detected in Tuscany.

SCIENCE

Memoir of James Prescott Joule. By Osborne Reynolds, F.R.S. (Manchester Literary and Philosophical Society.)

PROF. OSBORNE REYNOLDS has performed an acceptable service in writing this sketch of the life and work of the man who laid the first firm foundation for the modern theories of thermodynamics and conservation of energy.

Joule was born at Salford in 1818, and was taught with his brother by private tutors at his father's house. The brothers had plenty of outdoor life, including riding, shooting, and tours in the Lake district; and they witnessed the first trains on the Liverpool and Manchester Railway; but they do not appear to have become proficient in the ordinary branches of school education, for in 1834, when they went to study chemistry under Dalton, they had first to spend two years on arithmetic and the first book of Euclid! Their father was wealthy, and had the wisdom to give James his full swing in developing his taste for scientific experiments. A room in the house was fitted up as a laboratory, with suitable

mechanical appliances, and Joule soon became a highly skilled workman.

His earliest published researches were devoted to the improvement of electromagnetic engines, and appeared as letters in Sturgeon's *Annals of Electricity* for 1838. At this time his views were rather visionary. He says, in May, 1839:—

"I can hardly doubt that electro-magnetism will ultimately be substituted for steam to propel machinery. If the power of the engine is in proportion to the attractive force of its magnets, and if this attraction is as the square of the electric force, the economy will be in the direct ratio of the quantity of electricity, and the cost of working the engine may be reduced *ad infinitum*."

But he adds, with wise caution:—

"It is, however, yet to be determined how far the effects of magnetic electricity may disappoint these expectations."

In a few years his researches had done much to establish the quantitative laws of the working of such machines. By a dexterously combined use of the voltmeter and the galvanometer, he proved that the heating power of a current is proportional to its square; and by making a galvanic current drive an electromotor, he discovered that the mechanical work thus done was accompanied by a definite diminution of the heat generated. This definite equivalence between heat and work attracted his attention, and was subjected to careful measurements, the results being afterwards confirmed by experiments on the heat generated in liquids by friction.

In 1843 he read a paper in the Chemical Section of the British Association 'On the Calorific Effects of Magneto-Electricity, and on the Mechanical Value of Heat,' which was printed soon afterwards in the *Philosophical Magazine*. It contains a full and clear account of the experiments by which the above results were established; but, singular to relate, it attracted no attention.

Two years earlier he had communicated to the Royal Society a paper 'On the Changes of Temperature produced by the Rarefaction and Condensation of Air,' in which he describes his now well-known experiment of allowing condensed air to rush from its own vessel into a vacuum vessel, both vessels being immersed in water containing a thermometer. It occupies eighteen pages of his collected papers, but the Society published only a brief abstract (half a page or so) in the *Proceedings*. Possibly the referees may have been staggered at the statement which occurs in it that he could easily read by estimation to the twentieth part of the divisions on the stem of his thermometer. The complete paper was published in the *Philosophical Magazine* the following year. His researches on the expansion and contraction produced by magnetization of iron and steel were undertaken soon afterwards; and in 1847, at the Oxford meeting of the British Association, he read—or rather summarized—before the Physical Section a paper 'On the Mechanical Equivalent of Heat, as determined by the Heat evolved by the Friction of Fluids,' exhibiting at the same time the apparatus, with revolving paddle, by which the determination was made. The value obtained was 782, which he altered at the meeting in the following year to 771; and in 1849 he sent

to the Royal Society his more elaborate investigation which appears in the *Transactions* for 1850, leading to the well-known number 772.

The Oxford meeting of the British Association may be described as the turning-point in Joule's career. He there, for the first time, made the acquaintance of men able to appreciate his work; and though they were not immediately convinced, their attention was riveted, and their minds were prepared for renouncing the old doctrine of conservation of quantity of heat in favour of his new doctrine of the mutual convertibility of heat and work. Foremost among these hesitating converts was the young Glasgow professor, fresh from Cambridge, who is now Lord Kelvin. There was much scepticism on the part of the leading men of the day, on account of the smallness of the observed changes of temperature on which the conclusions were based. One of these leaders is reported as saying "he did not believe Joule, because he had nothing but hundredths of a degree to prove his case by." This is an exaggeration, the elevations of temperature produced by stirring water, as recorded in his Oxford paper, being six or seven tenths of a degree in each experiment.

Rankine in December, 1849, put forward a theory of his own, leading to the same general results as Joule's researches, but threw doubt on the exactness of Joule's determination, and preferred a result deducible from De la Roche's determination of the specific heat of air. Clausius, in February, 1850, read an important paper accepting Joule's result, and showing that Carnot's reasoning respecting heat engines could be so modified as to harmonize with it; and finally Thomson, in March, 1851, definitely gave in his adhesion in a paper 'On the Dynamical Theory of Heat, with Numerical Results from Mr. Joule's Equivalent of a Thermal Unit, and M. Regnault's Observations on Steam.' From that time onward Joule's results were made the foundation of the rapidly advancing science of thermodynamics; and several important researches were carried on by Joule at his house in Manchester, in conjunction with Thomson; but his work was seriously impeded by the landlord of the adjoining property, who compelled him to desist from using a steam engine which had been erected for the purposes of his experiments.

Prof. Reynolds supplies a sympathetic, but fair and judicious criticism of Joule's work, and of the supplementary researches of other observers which were suggested by it. Particulars about his private life are rather meagre. He was a skilled musician, and possessed much taste for art. He married in 1847, just after the Oxford meeting; and the death of his wife in 1854 (leaving a son and daughter) aggravated his tendency to retirement. He was little known to the public, but was deservedly venerated by the members of the Literary and Philosophical Society of Manchester, of which he was for many years the President. He was not engaged in business, but devoted his life to physical research. He died in 1889, a complete collection of his scientific papers having previously been published by the Physical Society of London, the first volume

appearing in 1884, and the second, containing his joint papers, in 1887.

SOCIETIES.

PHILOLOGICAL.—Nov. 3.—Prof. A. S. Napier, President, in the chair.—A paper 'On Hebrew Etymologies,' by the Bishop of Bath and Wells, was read by Mr. B. Martineau, and called forth much dissent.—Prof. Skeat submitted to the Society some miscellaneous notes on Chaucer. In the 'Tale of Melibeus' is the expression "Saint James in his epistles." Editors have here altered *epistles* to "epistle," but wrongly. "Saint James," as the French text shows, is an error for *Seneca*, i.e., Seneca. The Harl. MS. 3943, which Lounsbury assumes to be "the worst that has been printed," really consists of two parts, one part of which is good, and affords excellent readings. It restores the right reading *shene* for "clere" in 'Troilus,' bk. v. st. ii., and is not the only MS. that does so. It also restores *latis* (lattice) for the unmeaning "gatis" of other MSS. in 'Troil.' ii. 615. In the 'Monkes Tale,' in the section on Hercules, is the well-known crux, "as seith Trophee." As a matter of fact, the writer who mentions the Pillars of Hercules, giving at the same time a long account of that hero, is Guido delle Colonne (sometimes misnamed "di Colonna," by confusion with the famous Colonna family at Rome). For practical purposes "Trophee" is certainly Guido; and perhaps "Trophee" refers to Tropæus, a word having reference to columns (Colonne). Ten Brink refers us to Benoit de Sainte-More for parts of 'Troilus'; but, as a matter of fact, Chaucer's real authority for the parts of 'Troilus' not in Boccaccio is Guido. At the same time, Chaucer seems to have consulted Benoit, and gives from that source a very few trifling incidents which Guido omitted to appropriate. The opening lines of Chaucer's famous 'Prologue' much resemble a passage from Guido. In the 'Pardoner's Tale' Chaucer inadvertently wrote "Stilbon" for *Chiron*. Stilbon is a name of the planet Mercury, and was familiar to Chaucer because it occurs (1) in the 'Epistola Valerii' of Walter Mapes; (2) in Alanus de Insulis; and (3) in Marcius Capella. Chaucer's use of "Zanzis" for *Zenxis* can be illustrated from a passage in Alanus de Insulis, where one MS. has "Zensis" and another has "Xeuxis." The Campall MS. of 'Troilus' abounds with faults of "anticipation," i.e., the scribe writes down coming letters before he comes to them. For example, having to write *womman* that, he writes "wommat that." Some other points were briefly illustrated.

ROYAL INSTITUTION.—Nov. 6.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—Sir Richard Henry Wyatt, Dr. Jean Paul Richter, Messrs. J. A. Bloxam, M. W. Geary, J. S. Hargrove, and G. D. Peters were elected Members.—The Managers reported that they had elected Mr. C. Stewart Fullerton Professor of Physiology.

SOCIETY OF ENGINEERS.—Nov. 6.—Mr. W. A. McIntosh Valon, President, in the chair.—A paper was read by Mr. R. N. Boyd on 'Collieries and Colliery Engineering.'

SOCIETY OF BIBLICAL ARCHÆOLOGY.—Nov. 7.—Mr. P. le Page Renouf, President, in the chair.—The following papers were read: 'Where was Tarshish?' by Mr. P. le P. Renouf; 'The Discoveries of the American Expedition at Niffer,' by Mr. T. G. Pinches.

ARISTOTELIAN.—Nov. 6.—Mr. S. H. Hodgson, President, in the chair.—The President delivered the annual address, on the subject 'The Conception of Infinity.' There are two opposite expectations in philosophy which commend themselves, on pre-philosophic grounds, to two different classes of temperaments and dispositions: one, that the universe in its totality *will*, the other that it *will not*, prove to be within the intellectual grasp of man. An examination of the conception of infinity may perhaps throw some light on the truth of these two expectations. Infinity belongs to a class of qualities or attributes which are quantitative. All other attributes are qualities in a narrower sense of the term, and are known to us as feelings of various kinds. All objects of consciousness, abstracting from the fact of their existence, being analyzable into constituents of two kinds, (1) feeling, (2) time, or time and space together, occupied by feeling, it is the latter kind only which is immediately and necessarily quantifiable, while differences or changes between feelings are that which marks off the time, or space, which feelings occupy, into measurable *quanta*. Time and space, therefore, are the only possible things which are immediate subjects of infinity. Our perception of the infinity of time and space, that of time being also called eternity, rests

upon the fact, constantly repeated in the most various ways, that, wherever limits are found in perception, those limits always have time or space on both sides of them, thus making a final limit, or one beyond which there is no time or no space, impossible in perception; so that time and space are infinite, both in order of increase and in order of diminution or divisibility. These perceptual facts, when gathered up into a single mental conceptus, become the conception of infinity, which may be formulated as the illimitability of time and space. But though the conception is in one sense but another aspect of the perception or perceived facts, it makes a great difference which of the two we take to represent the ultimate truth of nature. If we say the conception, then—all the facts perceived being contained within the limits of the conception, which is a single item in a logical hierarchy of conceptions—the effect is that, since whatever is wholly contained within limits we imagine to be finite, the infinite universe itself seems to be finite, and to be *pro tanto* brought within the compass of our intellectual grasp. If, on the contrary, we take conceptions to have no validity but what they derive from perceived facts, that is, from experience, our conception of the universe will be very different. It will then appear to consist of two parts: a seen world of which we have positive knowledge, and an unseen world beyond it, which shares the infinity of time and space, but the concrete nature of which we have no means of ascertaining, except such as are afforded by the anticipations necessarily involved in practical obedience to the voice of conscience. On this view the fact that an unseen world exists is known positively, from analysis of actual experience; our conception of its nature is a corollary from our faith in the actual supremacy of the moral law.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 5.—Recent Researches on the Sun, Sir R. S. Ball.
—Royal Academy, 8.—Demonstrations, Mr. W. Anderson.
—Surveyors' Institution, 8.—Opening Address by the President.
—Library Association, 8.—Mechanical Appliances for Catalogues and Indexes, Mr. J. D. Brown; District Library Associations and their Uses, Mr. J. T. Radford.
Tues. Geographical, 8.—Opening Address by the President.
—Civil Engineers, 8.—President's Inaugural Address; Presentation of Medals, &c.
—Colonial Institute, 8.
—Anthropological Institute, 8.—The Relation of the Palæolithic to the Neolithic Period, Prof. R. Dawkins; Flint Implements of the Chalk Flints of Kent, Mr. A. M. Bell.
Wed. British Archaeological Association, 8.—The Parish Church of Leeds, Kent, Rev. J. C. Browne; Merchants' Marks, Mr. H. Syer Cuming.
—Society of Arts, 8.—Opening Address by Sir R. Webster.
—Meteorological, 8.—Great Drought of 1893 and its Attendant Meteorological Phenomena, Mr. F. J. Brodie; Thunder and Hail Storms over England and the South of Scotland, July 28, 1893, Mr. W. Marriott.
—Microscopical, 8.—The Value of Aperture in Microscopical Research (with Lantern), Mr. T. P. Smith; A Parasitic Disease in Flounders, Mr. G. Sandeman.
Thurs. Folk-lore, 8.—Some of the Earliest Existing Races of South Wales, Mr. F. Fawcett; Some Recent Utterances of Prof. Newell and Mr. Jacobs, Mr. A. Nutt; and other Papers.
Fri. London Institution, 8.—The Women of Ancient Greece, Mr. F. R. Jevons.
—Royal Academy, 8.—Demonstrations, Mr. W. Anderson.
—Chemical, 8.—The Normal Butyl, Heptyl, and Octyl Esters of Active Glyceric Acid, and The Ethereal Salts of Diacetyl-glyceric Acid in their Relation to Optical Activity, by Prof. F. Frankland and Mr. J. Macgregor; and other Papers.
—Linnean, 8.—Origin of Plant-structure through Self-adaptation to the Environment, exemplified by Desert and Xerophilous Plants, Rev. G. Henslow; Catalogue of the Described Neuroptera, Odonata (Dragonflies) of Ceylon, with Descriptions of New Species, Mr. W. F. Kirby.
—Historical, 8.—The Shooting of Lucas and Lisle on the Surrender of Colchester, 1648, Mr. J. H. Round.
Fri. Civil Engineers, 7½.—The Filtration of Potable Water, Messrs. J. and G. Goodman (Students' Meeting).

FINE ARTS

A History of English Dress. By Georgiana Hill. 2 vols. (Bentley & Son.)

IN spite of some defects of arrangement, this is a book which supplies a clear and accurate picture of the different styles of dress which have, turn by turn, been in fashion in this island from the earliest times to the present. Good as the book is, we lay it down with a certain feeling of depression, for it puts before us so clearly a fact which tells heavily against poor humanity, namely, that ever since any record has been kept, clothing has nearly always been irrational. What, for instance, can we think of the wits of the early Britons who, living in this climate, discarded their comfortable, tightly fitting wild-beast skins for the Roman toga, and went bare-legged, unless, indeed, they did it under compulsion? The fashion of the Saxon lady's dress is one which was

more sensible than any which followed it for a long time. We like her gown, made "of the same length back and front, with its fulness almost equally distributed," and its loose folds hanging around, while all the shaping that is now so carefully done by the dressmaker was for her done by the girdle, which was richly jewelled if her means permitted, or if not, embroidered by her own skilful fingers. Skilful indeed must they have been to achieve a beautiful result with the wretched implements she had at her command.

"A sweet simplicity in dress," however, never lasts long. The Normans introduced pointed shoes, and as, of course, it was of no use to have pointed shoes unless their points were longer than every one else's, they at last became so long that they had to be chained to the knees or they would have tripped up the gallant gentlemen who wore them. It was the men only who wore these, but, not to be without a corresponding inconvenience, women invented sleeves which were so long that they had to be knotted up to keep them out of the way of their wearers while walking; veils also had to be knotted up for the same reason. To estimate the full inconvenience of long-trained dresses and trailing sleeves, we have but to think of the dirty rush-strown halls, of the muddy roads, and total absence of carriages.

For a long time women appear to have made little change in the fashion of their gowns, but to have thrown their strength into the invention of hideous headdresses. The *escoffion*, or horned headdress, is said to have been an English invention and sent by England to France. French preachers received it ill, and declared that a woman who had been unfaithful to her husband twelve times would go to purgatory, but wearers of the *escoffion* would go to hell. It is needless to say that it continued to be worn until it was driven out by the *hennin*, which was made of long rolls of linen, and rose up to the height of two feet above the head in the shape of a narrow tower tapering to a point. France sent the *hennin* to England, and being thoroughly inconvenient, it was eagerly adopted.

It may be a comfort to many a woman who, when struggling with the difficulties of her costume, is informed that "not for one moment would any man ever let himself be victimized by any fashion!" to know that when custom permitted men to indulge in finery they thoroughly enjoyed doing so, and gladly submitted to any inconvenience that it entailed, in proof of which we quote what Miss Hill says about a gentleman of the Tudor period:

"A gallant's toilette was no easy business, and a slow or clumsy servant, no doubt, got many an oath and blow if he failed to tie up the points of the hose, lace the doublet, or arrange the stomacher and frilled shirt to his master's satisfaction. A gentleman's dress had so many fastenings; there was so much tying and lacing of his garments together, that it was impossible he should ever get costumed [sic] without assistance. The long hose had to be securely tied by a number of latches to the doublet; the doublet itself was laced up the front, and the sleeves, being slashed to show the shirt sleeves, had also to be laced sometimes."

A page or two later we read:—

"Padding was the order of the day. Fine gentlemen had their sleeves puffed out till the shape of the arm was quite unrecognizable. The doublet was stuffed not only at the shoulders, as it had been before, but also in front, where it was brought to a point. Says Philip Stubbes: 'Their doublets are so stuffed, bombasted, and sewed, as they can verie hardly eyther stoupe downe, or decline themselves to the grounde, soe styffe and sturdy they stand above them.'"

To be just, however, we must remember that if men had padding, women had whalebone, and that nothing could well have been uglier and more unnatural than their farthingales, stiff stomachers, and ruffs. These ruffs sometimes even prevented their wearers from taking their soup unless the fair ladies were provided with a spoon that was two feet long. "The ruff put an end to flowing hair," says Miss Hill; "either women felt that they were sufficiently imposing without large erections on their heads, or they shrank from the additional weight." We believe that no weight that was in any way bearable would have appalled them, but that they found that the lace on their ruffs (especially when these were starched) tore out their hair, and that to preserve it they dressed it as closely as they could to the head. The Restoration took all the stiffening out of ruffs, sleeves, and everything else, but, for once, dress was artistic; Dutch and German want of taste soon, however, appeared instead.

The eighteenth century was remarkable for a woeful falling off in the amount of covering worn both by men and women. "The former," Miss Hill says, "wore very fine shirts, and were so fond of showing them that they threw back their coats in all weathers for that purpose, with the result, as the *Spectator* averred, of disturbing by their dreadful coughing not only the parson in the pulpit, but the actors at Drury Lane Theatre, and drowning the music of the opera at the Haymarket."

Nor did the women—either in Addison's time or later, when it became fashionable to dress like "the Free Peoples of Antiquity"—fare better. Dresses of white muslin or cambric, cut low back and front, and thin velvet shoes are not things for outdoor wear either in winter or summer, yet our great-grandmothers were attired in them in both seasons; and even if an azure-blue saracen pelisse were superadded, we scarcely think that the dear ladies can have been warm. Thus, however, the wheel of fashion turns. There are rumours of crinoline's approaching reappearance; but never again, we believe, will cambric dresses be received as appropriate winter clothing.

THE FRENCH GALLERY.

THERE are fifty pictures in the French Gallery, and, as is customary at the winter exhibition, they are all English. Aided by brilliant glazing, new varnish, gilt frames, and sumptuous mahogany cases, the simple and sincere, if somewhat conventional Cromes, Barkers, Morlands, Vincents, and Wilsons look unexpectedly and rather incongruously fresh; and the attenuated, semi-transparent Gainsboroughs, although capital examples, have grown pale amid so much magnificence. A Constable we have seen before—it is named rather oddly *The Haunt of the Hermit*, meaning, no doubt, some solitary bird we did not detect in the picture—is No. 1. It is one of the roughest and coarsest pictures we

know bearing the name of Constable, who was by no means always respectful of himself. *Hampstead Heath* (12), which we saw at the International Exhibition, and in 1871 at the Academy, is a much more creditable example. From the northern heights we look across the intervening flat to London, half shrouded in a slowly drifting veil of whitish vapour, out of which, like islands out of the sea, rise St. Paul's and the Abbey. The gradations are exquisitely harmonious and true in their progression. Above all is a superbly painted wilderness of storm-clouds and

—shadow streaks of rain

after Constable's own heart. The pond he was so fond of is in the foreground, but it is a mere puddle, and truth to nature has, in this part of the work, been sacrificed to the grading and conventions of the whole. No. 48, *East Bergholt Church*, is another Constable, which combines the qualities, if not the merits, of Nos. 1 and 12.

Equally characteristic, and, artistically speaking, incomparably more valuable than the Constables, is Wilson's *Waterfall near Tivoli* (2), one of those he produced when using up materials gathered in Italy, and not, we think, painted from nature at first hand. However, it is a picture with exquisite harmonies of colour and tone, the lines are finely graded, and the whole is a noble and impressive classical composition.—Very welcome is John Crome's *Near Norwich* (3), woodlands and a stream painted with fidelity to the traditions of the school of Hobbema. Like a Hobbema it has darkened a great deal, and its open-air (!) shadows are too hot, and so are the gloomy colours of the foliage. A *Woodland Glade* (10), another Crome, exhibits the same characteristics, and in some portions, what is very interesting, a firmer touch. The remaining Cromes are *Running with the Wind* (33); *On the Yare* (36), a capital composition that suggests, so good is it, a Cotman; and *The Shepherd* (45), a charming evening effect.—G. Vincent's pictures are always welcome, and this exhibition comprises some that are well worth noticing, if of differing qualities and degrees of merit. *Evening* (5), on the whole the best, is a delightful study. The grading, softness, and sunniness of the autumnal effect are charming. A *Norfolk River* (8) is a little hard, and in that respect more like a Stark than a Vincent; yet the ornate precision of the touch employed throughout is meritorious, and the effect delightfully bright and pure.—*Gethsemane* (6), a well-known picture, is a good average specimen of the later middle period of John Linnell, when his art was tending to become florid and feverish. The painting of the sunlight on the lofty groups of trees in their autumnal attire is well worthy of study, for it is in the style of his earlier work. The sky, too, is first-rate, but the nearer foliage is monotonous and rather hot; the figures of Christ and His disciples are awkwardly designed and ill composed.—Gainsborough's *Milking Time* (9), which may be R. B. Sheridan's 'Return from Milking' at the British Institution in 1814, is a characteristic specimen of the rather unsound landscape painting of this admirable portraitist, very conventional and thin, but, apart from the pearliness of most of its tints, beautiful and harmonious in its artificial way. *Rustic Courtship* (15), an idyl of two lovers, such as we see in Sévres porcelain, standing near a lightning-shattered and time-worn oak—which, in itself, is a curiosity of ugliness and triviality—is much injured by the awkwardly-placed windmill; it will charm uncritical commentators on Gainsborough's art, but leaves the artistic world unconvinced of its truth, its beauty, or its grace. One of the most characteristic of the painter's landscapes, it was, says the catalogue, executed at Bath for Sir Richard Neave (which may be true), and exhibited with many other Gainsboroughs at the British Institution in 1814. Fulcher mentions

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is as, in his time, the property of the Rev. E. R. Gardiner. We cannot find a Gainsborough with the present title in any gallery before 1885, when that clergyman lent a work so named to the Grosvenor Exhibition, where it was No. 73. The picture before us seems, however, more like 'A Landscape, with Figures against a Tree,' which Mr. G. B. Smith lent to the Grosvenor on the same occasion, when it was No. 157.

D. Cox's *Driving Sheep* (11) is such a view of a rolling country and a shallow valley as he for a long time delighted in, and his delivery sky is, as usual, charming; a flock, too, and their guardian are capably represented and grouped. — Though hard and rather cold, *The Farmyard* (19) of John Dearman, a painter who was the very opposite of Gainsborough, is crisply and brilliantly touched, airy, and full of light. The cattle painting emulates Paul Potter's in its rare finish and fine precision. This painter is little known. — *Windsor Forest* (50) is a characteristic instance of J. Stark's ordinary manner of depicting one of his favourite subjects. — A curious specimen of Henry Morland's peculiar manner is the portrait, so called, of *Peg Woffington* (24) in a black hat and a white dress. A capital picture, but why is it called a likeness of Peg? — One of the best things here is Oakes's masterpiece, *The Warren* (26). It was at the Academy in 1858, and attracted Mr. Ruskin's warm, but not quite appropriate praise. It is, indeed, a luminous and excellent exercise in the harmonies of bright, open daylight, when the air is saturated with sunlight. The effect — that of a calm afternoon in summer — best of all effects suited the delicate touch, pure and tender, yet sparkling colour of Oakes, a master whose reputation will increase prodigiously when the public is really familiar with English nature. It is a lovely piece of brilliant colour. — Besides the above the visitor will find pictures by T. Barker of Bath, R. P. Bonington, P. Nasmyth, G. Morland, Sir T. Lawrence, and J. Hoppner.

Five-Fri Gossip.

The next part of the monumental series of reproductions of drawings by Albert Dürer, edited by Dr. Lippmann, being the third volume of the series, is to be devoted entirely to the drawings preserved in the British Museum. This collection, as is well known, is only second in value and importance to that of the Albertina at Vienna, although recent acquisitions made by Dr. Lippmann have placed the Print Room at Berlin, so far as the works of the great Franconian artist are concerned, on a footing of close rivalry with the two older institutions. The great bulk of the examples in the British Museum are drawn from the famous volume, bound in black, and dated 1637, which belonged, together with several other volumes similarly bound and dated, to Sir Hans Sloane, and was supposed to have been formerly in the possession of Lord Arundel, a view which recent researches have, however, tended to disprove. The drawings reproduced in the new issue are ninety-three in number, and a descriptive and critical text is furnished by Mr. Sidney Colvin. The volume will appear in the course of December, the main edition being in German, but a limited number of copies, with text and descriptions in English, will be on sale by the Autotype Company.

Some beautiful specimens of Greek vase-painting were bought by the Trustees of the British Museum at their last meeting, and have just been placed on view in the ceramic galleries of the Greek and Roman Department. They consist, first, of four Attic *lekythi* found in tombs at Eretria, all of the purest fifth century form and draughtsmanship; and, secondly, of two remarkably fine examples of a later and

more florid style, in the shape of a *pyxis*, or lady's casket, and a *rhyton* fashioned in the shape of a head and bust of Athena, adorned with *egis*, helmet, and plume. Three of the funeral *lekythi* from Eretria consist of the customary pair of youthful figures conversing face to face on either side of a *stèle*, with the soul of the departed in one case indicated as present in the form of a diminutive human shape flying like an insect in the air; the fourth, a little less exquisite in design and treatment, represents the symbolical subject of Orestes and Electra, identified by inscriptions. In this example the limbs of the personages have been tinted on a raised *gesso* ground which is partially decayed. The small Athena *rhyton*, with the highly gilt *egis*, necklace, and hair, the fully coloured lips and cheeks, and the red and green veil which passes over the head beneath the helmet, is one of the richest examples of polychrome decoration in its kind which have come down to us.

THE present exhibition in the Print and Drawing Gallery of the British Museum, which has held its place since March, 1891, is to be succeeded about the new year by one of drawings by old masters of various schools, with a selection of the engraved work of the German and Italian masters of the fifteenth century. The exhibition will in both sections consist chiefly of picked specimens from the great collection of Mr. Malcolm, at present deposited in the Museum, supplemented and illustrated by other examples already forming part of the Museum collection. It will thus be possible to present several juxtapositions of considerable interest and instruction in the history of art.

In Room XVIII. of the National Gallery, and numbered 1392, has been hung a picture by J. Z. Bell (1794-1883), the gift of the artist's widow, and entitled 'Cardinal Boucher urges the Widow of Edward IV. to let her Son quit the Sanctuary at Westminster.' It is a composition of about fifteen figures, including, in the centre, that of the cardinal exhorting the queen; she is surrounded by attendants, all of whom are dressed in black, so that their costume contrasts strongly with the red cape of the cardinal and his pink gown. These elements of the coloration are well harmonized with the neighbouring tints and the brown architecture; the expressions are appropriate; the drawing is commendable, especially that of a foreshortened kneeling figure of an attendant who is cording a chest. The painting is somewhat flat, having nothing of the vigour and brilliancy of the picture by Egg which was recently added to the British Section of the Gallery.

To-day (Saturday) Mr. Dunthorne will open an exhibition of the etched work of Mr. C. T. Watson and Col. R. Goff. On Monday next an exhibition will be opened at the Dutch Gallery, 14, Brook Street, of pictures and studies, chiefly cats, by Mr. A. Tomson.

MR. FOX-DAVIES is going to follow up his edition of Fairbairn's 'Crests' by a work on 'Armorial Families.' It is intended to publish in the year 1894 the first issue, and it is hoped it will subsequently appear annually. It is probably the first attempt to collect in an available form all armorial bearings legitimately in use and a complete index of all people who are genuinely entitled to bear them. It is hardly expected that in the first issue every armigerous person will be included within the covers of the volume, but no efforts will be spared to render the lists as complete as possible. The work will be carried out with the assistance and advice of Mr. Athill, Richmond Herald, and the Scottish armorial bearings will in all cases be verified by Lyon Office, and Irish arms by Ulster's Office. Engraved plates of armorial bearings will be inserted in the volume, to the number of six or seven hundred.

A SUMPTUOUS memorial of the Chicago Exhibition, or "World's Columbian Exposition," as its American organizers have agreed to call it, is in course of preparation under the initiative and at the cost of Mr. Pierpoint Morgan. This is a vast folio work, dealing with the art and architecture of the exhibition only, which is to appear in eleven monthly parts, and to be illustrated on a scale of unprecedented richness with etchings, photogravures, and reproductions by every known process, polychrome and monochrome, both of the aspect of the exhibition buildings and surroundings and of the works of art assembled within the walls. The text is undertaken by Mr. William Walton, author of 'Chefs-d'Œuvre de l'Exposition Universelle, 1889'; while for the illustrations many men of talent have been enlisted, under the general direction of M. Jules Jacquet, Director of the School of Engraving at the École des Beaux-Arts. Among the staff working under him are enrolled such hands as Messrs. Gaujean, Courty, Lalauze, Waltner, Champollion, &c. Mr. Walton, in the preface which accompanies the first part, uses a style to the full as fanciful and grandiose as the undertaking which he is called upon to commemorate. There are to be two editions, one styled "The Edition of the Republic," limited to a hundred copies, and sold at 21l. a part, the other, the "Indo-Japan Edition," of which five hundred copies will be printed, and sold at 10 guineas a part.

MESSRS. HUTCHINSON & Co. have in hand for early publication an English edition of the monograph on French illustrators by M. Louis Morin, with an introduction by M. Jules Claretie. The work will include fifteen plates printed in colour on Japan paper, and be illustrated with more than one hundred sketches, portraits, and drawings in the text. More than sixty artists will be represented. The book will be divided into five parts, each part being enclosed in a separate cover.

MESSRS. MACMILLAN & Co. have nearly ready for publication, under the title 'Pain, Pleasure, and Aesthetics,' an essay concerning the psychology of pain and pleasure with special reference to aesthetics, by Mr. H. R. Marshall. Some parts of the argument have already been presented in the pages of *Mind*, and the author acknowledges special indebtedness to the late Prof. Croom Robertson for sympathy and encouragement.

MESSRS. MACMILLAN & Co. hope to publish in a fortnight or so the selection from the 'Humorous Poems' of Thomas Hood, illustrated by Mr. Charles Brock, to which Canon Ainger contributes an introduction; and a week later may be expected Mr. Boughton's illustrated edition of Washington Irving's 'Rip Van Winkle' and the 'Legend of Sleepy Hollow.'

M. MATEJKO, the well-known artist, died at Cracow last week, where he was head of the picture gallery and superintendent of the school of painting. Born in 1838, he studied at Munich under Piloty, and devoted himself to historical painting. Many large canvases of his have been seen at the Salon. He obtained a First-Class Medal at the Paris Exhibition of 1867, and a Medal of Honour at that of 1878. He was decorated with the Legion of Honour in 1870, was elected a correspondent of the Académie des Beaux-Arts in 1873, and a Foreign Associate in the following year on the decease of Kaulbach.

DR. DÖRFFELD will publish shortly in the Athenian *Mittheilungen* a full report on his late excavations in the Troad. The problems he wished to clear up are still unsolved, and fresh excavations are now required to explain the difficulties his new discoveries have raised. The expense of the next campaign will, it is stated, be defrayed by the German Government.

M. A. C. A. RACINET, the able and brilliant book illustrator, is dead, aged sixty-eight years.

AMONG the recent acquisitions of the gallery of the Berra are two panels of saints (St. Peter and St. John the Baptist) by Francesco del Cossa, said to be the wings of the picture by that master, No. 597, formerly attributed to Marco Zeppo, which is in the National Gallery. They are apparently in good preservation, and are admirable examples of the vivid coloration and sharp, precise drawing of Del Cossa. The panels hang in the room devoted to the smaller masterpieces of the gallery.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.

THE debt of gratitude which metropolitan amateurs owe to Mr. Henschel for instituting and maintaining these concerts has not yet been paid in full. In other words, although the support they have received has steadily increased of late, it is not even yet as hearty and general as it should be. We have had occasion to mingle praise with blame in speaking of some of the performances in the past, but the fact remains that they are the only symphony concerts in central London during the winter, and that if Mr. Henschel's orchestra is not ideally perfect, it is a sound and capable body, fit for the execution of whatever duties it may be called upon to perform under his intelligent leadership. The programmes are noteworthy as generally combining brevity with variety, and that of the first concert this season, on Wednesday evening, afforded no exception to this rule. It was to have commenced with Wagner's 'Faust' Overture, but as a tribute to the memory of Tschaiikowsky, the Russian composer's 'Elegie' in G for strings was substituted. This is a pathetic and beautiful piece, and was entirely suitable to the occasion. Mlle. Frida Scotta gave what may fairly be termed a powerful rendering of Max Bruch's favourite Violin Concerto in G minor, No. 1, displaying fine tone and almost masculine breadth of style. The Symphony was Brahms's first, and in some respects his finest work of its class, in C minor, No. 1, in the magnificent *finale* of which the orchestra acquitted itself almost to perfection. Steinbach's arrangement of Klingsor's music and the Flower Maidens' chorus from the second act of 'Parsifal' cannot be numbered among the most successful Wagnerian transcriptions for the concert-room. It is skilfully done, but the exquisite effects in the original are in great measure lost. Two songs by Prof. Villiers Stanford, admirably sung by Mr. Plunket Greene, and Svendsen's Violin Romance in G, completed the programme.

DR. TSCHAIKOWSKY.

FOLLOWING closely upon the death of France's most representative composer comes the news, entirely unexpected, of the departure of M. Tschaiikowsky, who as lately as June last accepted the degree of Doctor in Music, *honoris causa*, at Cambridge. He succumbed at St. Petersburg on Monday, to an attack of cholera, caused by drinking impure water. On the 1st of June in the present year, at a Philharmonic Concert, he conducted his Symphony in F minor, No. 4, a comparatively early work, but full of individuality and national colouring, especially in the third and fourth movements; and only a year has elapsed since his picturesque opera 'Eugeny Onegin' was presented at the Olympic

Theatre under Signor Lago's ill-starred management.

Peter Iltitsch Tschaiikowsky was born in 1840 at Wotkinsk, and was intended by his father for a judicial career. Indeed, it was not until he was twenty-two years of age that he began the serious study of music at the newly founded conservatorium at St. Petersburg. In due course he began to make his mark as a composer, the first work of importance with which his name was associated in England being his Pianoforte Concerto in B flat minor, Op. 23, which is still brought forward from time to time as a brilliant and effective work, though unsatisfactory in formal outline. His efforts include several operas and ballets (of which 'Eugeny Onegin' has been by far the most successful), five symphonies, many suites, overtures, and other pieces for orchestra, chamber works, pianoforte pieces, and miscellaneous compositions of various kinds. There is a certain lack of discipline in most of his ambitious works; but, as Mr. Dannreuther remarks in his brief notice of Tschaiikowsky in Grove's 'Dictionary,' his music shows for the most part the impress of the Slavonic temperament, "fiery exaltation on a basis of languid melancholy." Paradoxical as it may seem, this description is appropriate, and notwithstanding its unconventionality the music of the deceased Russian composer is frequently unsatisfactory by reason of its exuberance in fancy and colouring. That he possessed more than average gifts as a melodist must, however, be readily admitted, and his comparatively early death is a loss to his native country. Tschaiikowsky frequently visited England, chiefly at the invitation of the Philharmonic Society; but his works cannot be said to have gained a firm hold in this country.

Musical Gossip.

THE Royal Choral Society's performance of Berlioz's 'Faust,' at the Albert Hall on Thursday last week, served to show that the supremacy of Sir Joseph Barnby's choir is not likely to be challenged during the present season, for the choruses have never been more finely rendered. As usual, the orchestral movements were rather tamely played, but at best the effect could never be entirely satisfactory in the huge building. Frau Moran-Olden, who had been announced to take the part of Marguerite, was unable to appear, and her place was satisfactorily filled by Mrs. Hutchinson. Mr. Ben Davies as Faust, and Mr. Henschel as Mephistopheles, were, of course, admirable.

The first performance of Mr. F. H. Cowen's cantata 'The Water Lily,' since its production at the Norwich Festival on the 6th ult., took place at the Crystal Palace on Saturday last, and proved entirely successful. We have nothing to add to the opinions already expressed concerning the work, as its beauties and defects lie so near the surface that they can be readily gauged on a first hearing. Only one of the principal vocalists who appeared at Norwich took part in last week's performance. This was Mr. Norman Salmond, who unfortunately was suffering from severe hoarseness, and only took his place to prevent disappointment. Miss Emma Juch sang the leading part pleasantly, if not powerfully; Mr. Ben Davies was unexceptionable in that of Sir Galahad; and Miss Hilda Wilson and Mr. Robert Grice completed a satisfactory cast. Save for occasional hesitation, the choir acquitted itself very well, and, of course, the picturesque orchestration received full justice under Mr. Manns. Mr. Cowen was to have conducted, but he is now at Milan, where his long-delayed opera 'Signa' is positively to be produced to-morrow (Sunday).

At the Popular Concert on the same afternoon Mlle. Wietrowetz was leader for the last time, at any rate for the present, and the concerted works were Mendelssohn's Quartet in E flat, Op. 12, and Beethoven's Pianoforte Trio in the

same key, Op. 70, No. 2, both of which may be described as hackneyed. Mr. Borwick played Schumann's 'Kinderscenen,' Op. 15, and Herr Hugo Becker, the violoncellist on this occasion, revived Boccherini's old-fashioned Sonata in A. Miss Florence Hoskins gave a fair measure of satisfaction as the vocalist.

On Monday Lady Halle made her first appearance this season, and the programme commenced with Beethoven's Quartet in E minor, Op. 59, No. 2, which some musicians may remember was the first important work of the Bonn master in which she appeared as leader at the Popular Concerts twenty-four years ago. Though her technique remains what it was, that is to say little short of perfect, she has immeasurably improved in breadth of style, and there are few violinists, even of the masculine sex, whom intelligent amateurs would prefer to see at the first desk in a string quartet party. Lady Halle selected as her solo the *adagio* from Dvorak's Concerto in A minor, Op. 53; and the concert ended with Beethoven's rarely heard Sonata in D for pianoforte and violoncello, Op. 102, No. 2. Mr. Leonard Borwick repeated his thoughtful performance of Chopin's Sonata in B flat minor, Op. 35, and Miss Damian was the vocalist.

THE Strolling Players' Amateur Orchestral Society has issued the prospectus of its twelfth season. The principal concerts will be held at the new Queen's Hall, Langham Place, shortly to be opened, the dates being December 21st, March 5th, and May 3rd; but the smoking concerts will be given, as before, at the Princes' Hall, on December 11th and another date not yet announced. The programme of the first concert at the Queen's Hall will include a new 'Gipsy Suite,' in four movements, by Mr. Edward German. Mr. Norfolk Megone remains the conductor of the society.

THE third series of Messrs. William Nicholl, Septimus Webbe, Otto Peiniger, and Hans Brouil's subscription concerts commenced on Thursday last week at the Princes' Hall. The first part consisted of music by Brahms, including the Pianoforte Trio in C, Op. 87, the Sonata in E minor for piano and violoncello, Op. 38, and songs. The second part contained only minor items by various composers.

THE Scottish Orchestra Company opened its six months' season in Glasgow on the 30th ult. Mr. Henschel had spent the previous fortnight in the necessary preparations for concerts to be given in Edinburgh and other towns. The audiences at the Classical and the Saturday Popular Concerts were enthusiastic in their reception of the Beethoven C minor Symphony, the 'Scotch' Symphony, and the 'Oberon' and 'Meistersinger' overtures. At the Edinburgh concert given by this orchestra, on the 6th inst., the reception was equally warm. On the 13th, Paderewski appears with the Scottish Orchestra in Glasgow, when his Polish Fantaisie will be performed. The establishment of the first resident orchestra north of the Tweed has naturally excited keen interest.

PERFORMANCES NEXT WEEK.

MON.	Señor Sarasate's Chamber Concert, 3, St. James's Hall.
—	Popular Concert, 8, St. James's Hall.
TUES.	Concert in Aid of the Leighton Hall Guild, 8, Princes' Hall.
WED.	Musical Guild Chamber Concert, 8, Kensington Town Hall.
—	Concert for the Benefit of the Invalid Children's Aid Association, 3, St. James's Hall.
—	M. Sevadjan's Pianoforte Recital, 8, Princes' Hall.
SAT.	Crystal Palace Concert, 3.
—	Popular Concert, 3, St. James's Hall.
—	Mr. Isidor Colin's Pianoforte Recital, 4, Hampstead Conservatoire.

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